

MUSICAL COURIER

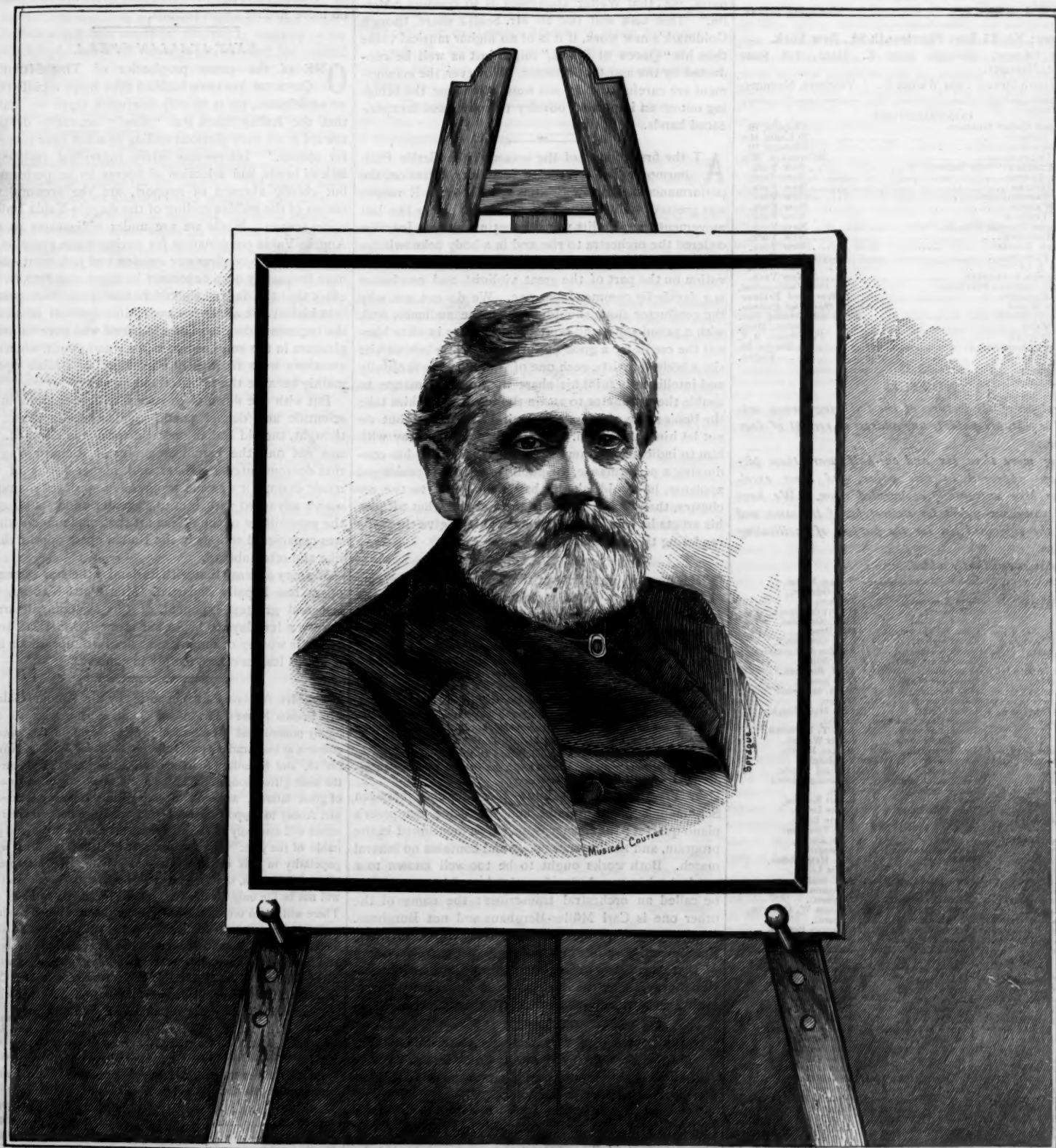
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XIII.—NO. 19.

NEW YORK, WEDNESDAY, NOVEMBER 10, 1886.

WHOLE NO. 352.



CHARLES FRADEL.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 352.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	\$40.00	Twelve Months.....	\$80.00

Advertisements for the current week must be handed in by 5 p. m. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, NOVEMBER 10, 1886.

MARC A. BLUMENBERG OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 148 State Street, Manager.

PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....	Chicago, Ill.
Mr. E. M. BOWMAN.....	St. Louis, Mo.
Mr. CLARENCE EDDY.....	Chicago, Ill.
Mr. H. G. UNDERWOOD.....	Milwaukee, Wis.
Mr. A. C. WHEELER ("NYC CRINKLE").....	New York.
Mr. HENRY CARTER.....	New York.
Mr. A. J. HOLDEN.....	New York.
Mr. A. A. PATTOU.....	New York.
Mr. S. P. WARREN.....	New York.
Mrs. C. F. TRETBAR.....	New York.
Mr. S. AUSTEN PEARCE, Mus. D., Oxon.....	New York.
Mr. MAX MARTEZEE.....	New York.
Mr. LEOPOLD LINDAU.....	New York.
Mr. A. R. PARSONS.....	New York.
Mr. EDGAR J. LEVY.....	New York.
Mr. CONSTANTIN STERNBERG.....	New York.
Mr. EDWARD IRENAUS STEVENSON.....	New York Independent.
Mr. H. E. KREHBIEL.....	New York Tribune.
Mr. GUSTAV KORN.....	New York Mail and Express.
Mr. HENRY T. FINCK.....	New York Evening Post.
Dr. LOUIS MAAS.....	Boston, Mass.
Mr. A. A. STANLEY.....	Providence, R. I.
Mr. W. WAUGH LAUDER.....	Eureka, Ill.
Mr. H. WOELHLAF.....	Vienna.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coglian,	Dr. Louis Maas,
Marie Rose,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaushek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Terena Carreño,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,—s,	Lilian Olcott,	John McCullough,
Minnie Hank,	Louis Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	McKee Rankin,
Annie Louise Cary,	Dr. Damrosch,	Boucault,
Emily Winant,	Campanini,	Osmund Tearle,
Lena Little,	Guadagnini,	Lawrence Barrett,
Murio-Celli,	Constantin Sternberg,	Rossi,
Chatterton-Bohrer,	Dengremont,	Galanzi,
Mme. Fernandez,	Hans Balatka,	James Lewis,
Letta,	Arbuckle,	Edwin Booth,
Minnie Palmer,	Liberati,	Max Treumann,
Donald,	Ferranti,	C. A. Cappa,
Marie Louise Dotti,	Anton Rubinstein,	Montegriffo,
Geistinger,	Del Puente,	Mrs. Helen Ames,
Furach-Madi,—s,	Joseph,	Emil Scaria,
Catherine Lewis,	Mme. Julia Rive-King,	Hermann Winkelmann,
Zélie de Lusann,	Hope Glenn,	Donizetti,
Blanche Roosevelt,	Louis Blumenberg,	William W. Gilchrist,
Sarah Bernhardt,	Frank Vander Stucken,	Ferranti,
Titus d'Ernesti,	Frederic Grant Gleason,	Johannes Brahms,
Mr. & Mrs. Geo. Henschel,	Ferdinand von Hiller,	Meyerbeer,
Charles M. Schmitt,	Robert Volkmann,	Moritz Moszkowski,
Friedrich von Flotow,	Julius Rietz,	Anna Louise Tanner,
Franz Lachner,	Max Heineke,	Flitote Greco,
Heinrich Marschner,	E. A. Lefebvre,	Wilhelm Junck,
Frederick Lax,	Ovide Musin,	Fannie Hirsch,
Nestore Calvano,	Anton Udvart,	Michael Banner,
William Courtney,	Alcuis Blum,	Dr. S. N. Penfield,
Josef Staudigl,	Joseph Koegel,	F. W. Riesberg,
Lulu Veling,	Dr. José Godoy,	Emmons Hamlin,
Mrs. Minnie Richards,	Carlyle Petersilea,	Otto Suro,
Florence Clinton-Sutro,	Carl Ketter,	Carl Faellen,
Calixa, Lavalée,	George Geminder,	Belle Cole,
Clarence Eddy,	Emil Lieblich,	Carl Millicock,
Franz Abt,	Van Zandt,	Lowell Mason,
Fannie Bloomfield,	W. Edward Heimendahl,	Georges Bizet,
S. E. Jacobsohn,	Mme. Clemelli,	John A. Broekhoven,
C. Mortimer Wiske,	Albert M. Bagby,	Edgar H. Sherwood,
J. O. Von Prochaska,	W. Waugh Lauder,	Ponchielli,
Edward Grieg,	Hans von Bülow,	Edith Edwards,
Eugene D'Albert,	Clara Schumann,	Carrie Hun-King,
Lili Lehmann,	Joachim,	Pauline L'Allemand,
William Candidus,	Samuel S. Sanford,	Verdi,
Franz Kuciel,	Franz Liszt,	Hummel Monument,
Franz Rummel,	Christine Dessert,	Dora Henningsen,
Blanche Stone Barton,	A. A. Stanley,	Anton Dvorak,
Thomas Ryan,	Ernest Catehuzen,	Saint-Saens,
Achille Ervank,	Heinrich Hofmann,	Pablo de Sarasate.
King Ludwig I.,		
C. Jos. Brambach,		
Henry Schradieck,		

THE Portuguese are in one matter ahead of the musical civilization of the rest of the globe. They have a telephone company at Lisbon which announces that preparations have been completed by which the telephone subscribers can listen to all the operatic performances to be given at the Theatre San Carlos, of the Portuguese capital. Special arrangements, of course, must be made with the telephone company for that purpose. How nice it would be for the much-plagued editor of a musical journal in New York if he could, by simply connecting his office telephone with the Metropolitan Opera-House, or Steinway or Chickering Hall, not to mention the Brooklyn Academy of Music, listen to concert or operatic performances in his editorial chair!

SAYS the usually well-informed *Mail and Express* in a recent issue:

The operas to be given at the Metropolitan Opera-House this winter will be assigned to the conductors as follows: Herr Seidl will conduct those by Wagner ("Rienzi," "Tannhäuser," "Lohengrin," "The Valkyr," "Siegfried" and "Tristan and Isolde") and "The Queen of Sheba" and "Aida." The production of "Merlin" and "The Golden Cross" will devolve upon Mr. Damrosch, who will also conduct "Faust" and "The Prophet."

We beg to correct our esteemed contemporary on one point, viz., that Walter Damrosch is to conduct "Merlin." This task will fall to Mr. Seidl's share, though Goldmark's new work, if it is of no higher musical value than his "Queen of Sheba," might just as well be conducted by the assistant director. However, the management are careful, and do not want to entrust the bringing out of an important novelty to young and inexperienced hands.

AT the first concert of the season of the Berlin Philharmonic Society, under Joachim's direction, the performance of the new Brahms symphony, in E minor, was greeted with a storm of applause. After the last movement the plaudits were so continuous that Joachim ordered the orchestra to rise and in a body acknowledge the compliment by bowing to the audience. This innovation on the part of the great violinist and conductor is a decidedly commendable one. We do not see why the conductor alone should turn to the audience, and, with a proud smile and bow, should gather in all to himself the credit for a good performance, while behind him sits a body of artists, each one of whom had to faithfully and intelligently fulfil his share in the performance to enable the conductor to attain the result. Let him take the lion's share of the applause if he wants to, but do not let him take it all. Wagner had a nice way with him to indicate this same feeling. When, after his conducting a performance, the public broke out in prolonged applause, he would take his baton and point to the orchestra, thereby intimating to the audience that without his artists he would not have been able to give them the rendering they applauded.

THE musical ignoramus of the *Times*, Freddie Schwab, is at it again. Speaking about Godard's adaptation for orchestra of the funeral march from Schumann's piano quintet, he gravely says:

Whatever view may be taken of the wisdom of transferring to a band works written for interpretation by a single instrument or by a quartet, there is no disputing the increased effectiveness occasionally secured by orchestral arrangements, provided, of course, the material admits of the treatment. The slow movement of the well-remembered quartet is hardly as well suited to rescoring as most of the compositions that Liszt, Burghaus and other transcribers have handled, but Mr. Godard has shown a good deal of skill and ingenuity in his distribution of instrumental color over Schumann's original subject, and, thanks to the acquaintance of the audience, yesterday, with the quartet itself, the Belgian composer's tone-poem was, on the whole, rather impressive.

Dear Freddie does not know the difference between Schumann's piano quintet and the same composer's piano quartet; the former is op. 44, as mentioned in the program, and the latter is op. 47 and contains no funeral march. Both works ought to be too well known to a musical critic to admit of a mistake. Liszt can hardly be called an orchestral transcriber; the name of the other one is Carl Müller-Berghaus and not Burghaus. Lastly, Benjamin Godard is no Belgian composer, but a Frenchman, born in Paris and pupil of the conservatory of that city. How great the amount of musical information must be that the readers of the *Times* receive from criticisms of the above kind can readily be surmised.

IN the course of a very readable editorial on "The Musical Season," by Henry T. Finck, in the *Evening Post*, there occurs the following paragraph, which strikes a sympathetic chord in our soul:

There is cause for congratulation in the fact that one class of concerts seems to be diminishing in number every year. They are the concerts given by teachers and the small fry of public performers. These have long been a nuisance, interesting only for the ingenious manner in which they are arranged. Signor Solfeigio, for example, gives a concert in which he is "assisted" by Herr Saitenkratzer and Mr. Bangkey. A fortnight later Herr Saitenkratzer gives a concert assisted by Mr. Bangkey and Signor Solfeigio, and then comes Mr. Bangkey's turn. The audiences, of course, consist exclusively of "deadheads," martyrs to friendship pledged to "en-

core" every piece, and the sole object of the concert is the gratification of vanity and the securing of a free advertisement in the critical columns of the newspapers. Formerly the press was good-natured enough to encourage these manoeuvres, but it is fast outgrowing this provincial habit, and thereby emphasizing the fact that music teachers, unless they are also real artists, have no claim to newspaper notice except in the advertising columns.

A little co-operation and unanimity on the part of our chief musical critics would go a great way toward eradicating this public nuisance of concerts given "by teachers and the small fry of public performers." If the critics would all agree not to notice such third-rate concerts the fellows who arrange them for the sake of the advertising would soon get tired. THE MUSICAL COURIER has set an example in this matter by never mentioning certain so-called or self-styled artists who, in our opinion, are beneath notice. We have no use in New York musical life for such nonentities as, for instance, the Carri Brothers. We do not want to waste the time in attending their alleged concerts, nor the space in this journal, which we deem valuable, consumed in chronicling what they cannot do, nor, last but not least, the attention of our readers squandered upon subjects which do not deserve their interest. The press has the remedy for these nuisances in its own hands, as can readily be seen in the fact that there are this season no more Archer organ recitals.

EXIT ITALIAN OPERA.

ONE of the many prophecies of THE MUSICAL COURIER has been fulfilled even more rapidly than we anticipated, for it is only one week since we stated that the Italian opera was "slowly but surely drifting toward a not very glorious ending of a not over-successful season." Internecine strife, individual jealousies, lack of funds, bad selection of operas to be performed, but chiefly absence of support, are the accumulated causes of the sudden ending of the Angelo-Valda Italian opera season. While we are under obligations to the Angelo-Valda combination for having again given us an opportunity to confirm our opinion and judgment which have frequently been expressed in these columns, to the effect that the days of the old Italian opera have passed into history, we are at the same time grieved to notice the inglorious demise of an old friend who gave us much pleasure in the years of our infancy and youth, when our emotions were frequently stirred by an Italian opera, mainly because the intellect had no sway.

But with the dawn of greater intelligence and a more scientific and deeper poetic application of music to thought, the old Italian operatic form was doomed. It was not only the herculean genius of Richard Wagner that demonstrated the later and higher forms of the music drama; it was the progressive spirit of mankind which advanced with him to a greater understanding of the possibilities of the divine art that made much which was considered serious in the Italian opera appear child-like and often absurd.

We may also say that with its demise the star system in opera has happily departed. Mrs. Patti-Nicolini, the last and greatest exponent of this system, will arrive here in a few days to begin her farewell American tour; and it is worthy of remark that her last appearance here is not in Italian opera, simply in concert.

—Mrs. Adelina Patti, supported by Mr. Antonio Galassi, Mr. Franco Novara, Mr. Albert Guille, a tenor who has been highly praised, and Mrs. Scalchi, will be heard in two operatic concerts at the Academy of Music, on Thursday evening, November 18, and Saturday afternoon, November 20. The return of the most gifted songstress in the world would alone be an event of great interest, and with the remarkable company secured by Mr. Abbey to support the celebrated cantatrice the two entertainments will assuredly be classed among the most brilliant and profitable of the year. The reappearance of Galassi, an artist whose popularity in this country is commensurate with his splendid gifts; of Novara, the basso, and of Scalchi, the great contralto, will not be the only notable features of Mrs. Patti's farewell tour. There will be an orchestra of fifty under the baton of a conductor no less esteemed than Mr. Arditi, and at each concert an act of an opera will be presented with all the stage accessories of scenery and costume. The singers other than those mentioned will be Mrs. Giuditta Galassi, Mrs. Erminia Novara and Mr. Carlos Orlandini. At the evening concert the operatic selection will be the second act of Rossini's "Semiramide," with this cast:

Arace.....	Mrs. Sofia Scalchi
Assur.....	Mr. Antonio Galassi
Semiramide.....	Mrs. Adelina Patti

At the matinee the garden scene of Gounod's "Faust" will be sung and the distribution will be as follows:

Faust.....	Mr. Albert Guille
Mephistopheles.....	Mr. Franco Novara
Sighele.....	Mrs. Sofia Scalchi
Martha (on this occasion).....	Mrs. Galass
Margherita.....	Mrs. Adelina Patti

The price of the best seats will be \$5 and the price of admission \$2. The sale of seats begins at the Academy of Music tomorrow.

Maas-Musin.

BOSTON, November 6, 1886.

Editors Musical Courier:

IN your last number, under the heading "Ovide Musin Objects," that gentleman takes exception to an opinion I uttered in my sketch of Mr. Kneisel's life. I said the following: "There is nothing about him of the shallow and superficial trickery of the French school of violin-playing, which has been too long accepted over here as the right thing, although I sincerely hope it will now soon meet the fate of the Italian opera." Mr. Musin points to Wieniawski, Sarasate and Sauret as representatives of the French school, says my opinion is an "absurdity," and if I had recollected these names I would not have dared to utter so strong an anathema. Why he should rush into print to defend such as I never thought of attacking is not apparent. He is evidently one of those not uncommon beings who hold that an opinion which does not coincide with their own must be absurd. Concerning the "absurdity" of my opinion, I can, without immodesty, say that doubtless it weighs as much as his own in the musical world; and concerning my not daring to utter what he calls an anathema against the French school, I not only dare to do so, but herewith reiterate and uphold it, as he has not succeeded in convincing me to the contrary by what he has to say.

Mr. Musin, besides being an excellent violinist, can be a very pleasant gentleman when he likes, and for the sake of the memory of an entertaining half hour I once spent with him, I will go to the trouble of explaining my meaning, although it must be perfectly plain to any but a superficial reader. In speaking of the French school I had no individual players in mind, but referred to its tendencies. These may be pernicious and not subservient to true art, in spite of a few shining lights that may have emanated therefrom. Italian opera has had a Verdi, a Rossini, and yet it is doomed. Why? Because it is based on wrong principles, which have no vitality and are not capable of further development. Wagner, I think, has proved this conclusively. In the Italian opera everything is sacrificed for the singer; in the French school everything to the virtuoso. The days of mere virtuosity, however, are numbered, both in singing and playing, and that is what I meant by "shallow and superficial trickery," in which the virtuoso comes before the musician. As you can judge a man by his associates, so you can judge a player by what he plays. Look at the repertoire of the French school! It consists mostly of show pieces. With what does Sarasate, for instance, make his successes? With his Spanish dances and similar trickery. I once heard him attempt the Beethoven concerto, but never wish to hear him do so again, and with quartet playing it is the same.

Mr. Musin, in the course of his letter, vouchsafes the information that he is Belgian, and belongs to the Belgian school. I do not acknowledge the existence of such a school, which, no doubt, is again "very daring" in his eyes. Brussels is but a small Paris in every sense, and the difference between the French and so-called Belgian school is merely geographical. Again, as proof I point to the repertoires and style of playing of both. There is no such distinction as between the French and German schools. In conclusion I hope that Mr. Musin will let this matter rest here, as I am entirely averse to such newspaper controversies, which look too much like self-advertisement for my taste. We both have decided opinions, and I am perfectly willing to give Mr. Musin a chance sometime when we meet in a friendly way to try and change the opinion I at present hold of the French school of violin-playing.

LOUIS MAAS.

Charles Fradel.

MR. CHARLES FRADEL, the genial composer and well-known teacher of music, died at his residence in Tremont on November 7. He had been ill with consumption for over one year and his end was foreseen many a month ago. Mr. Fradel was born in Vienna on August 29, 1821, and was consequently but a little more than sixty-five years of age. From his youth the pursuit of the art of music was his one most serious task and composition its favorite outcome, and his works now reach the sum total of nearly six hundred opus numbers. His teacher was the well-known Sechter, of Vienna. His existence was a chequered one, and, like all artistic temperaments, he only lacked the element of self-control to make that life well rounded and happy. Of truly amiable disposition and kind hearted to a fault, he made many friends. In his early days accustomed to bask in the smiles of princes, his sprightly, flowing musical creations receiving the favor of royalty and nobility, and he himself being ever the welcome and even petted guest of the great and powerful, whom his versatile talents and elasticity of spirit charmed, his last days were passed in comparative obscurity.

Yet, although he devoted the greater portion of his time to teaching, his fertile pen was never idle, and he continued until recently in his unpretentious way to lead a light style of music that might have been uninteresting in many hands, such as transcriptions of operas, sonatas and compositions for young students of music, often even interspersed with works adapted to the more advanced to an art point and to elegance and refinement of style. Many of his arrangements and original pieces, such as the "Christmas Polka" and "Faust" quadrille, &c., were, in days gone by, frequently heard at the Thomas Popular Concerts in Irving Hall, New York, while still further back his "Danse des Diables" and others figured at concerts given in the presence of the Imperial Court of France and, during his stay in London, also before Her Majesty the Queen of England.

At Paris, where he was the music teacher of Prince Richard

Metternich, Mr. Fradel enjoyed the warm friendship of this prince and his brother Lothar, and among his numerous pupils and friends in Paris and London he counted such names as the Prince de Polignac, the Prince Henry VII. of Reuss, de Hohenlohe and Liechtenstein, Comte Tascher de Lapagerie, the Baroness Nathaniel de Rothschild, Baroness de Mackan, Marchioness of Downshire, Mrs. Livingston Thomson and Adelaide de Toth, daughter of the tutor to the Duke de Reichstadt. Mr. Fradel was appointed court pianist by the Duke of Saxe-Weimar-Eisenach, and gave numerous concerts under distinguished patronage in Paris in 1854-5, and in London about 1857, coming to New York shortly after the latter date. At Mr. Fradel's first annual concert in America, given at Irving Hall on March 16, 1866, Miss Adelaide Phillips sang, and Messrs. Theodore Thomas, Mills, Goldbeck, George W. Morgan and Carl Anschütz also assisted, Mr. Fradel playing a polonaise of his own composition.

HELEN D. TRETBAR.

HOME NEWS.

—A musical festival will be held in Duluth, Minn., beginning November 15.

—The Illinois Music Teachers' Association will hold its annual convention in this city June 29, 30, and July 1, 1887.

—Mrs. Blanche Stone-Barton will sing next Friday night at the Garland Concert, Academy of Music, Baltimore.

—A. O. Babel, the so-called cowboy pianist, who failed to fool New York, is exhibiting in a ten-cent museum in Minneapolis.

—The pianist, Carl Wolfsohn, assisted by Messrs. Lewis and Hess, will resume his chamber-music concerts December 3, at Bourniquet's Hall, Chicago.

—Mrs. Nina Huerta, a pianiste, assisted by Richard Arnold, violinist, and Emil Schenck, violoncellist, will give a matinee at Steinway Hall, at three P.M. to-day.

—The first concert of Heimendahl's Philharmonic course in Baltimore will take place Friday evening, November 19, the public rehearsal being set for next Thursday afternoon, November 18. Miss Emily Winant will be the soloist.

—A correspondent from Chicago says that the performances of the Abbott troupe in grand opera there are beneath criticism from an artistic point. It is quite time that the company found that the people do know the difference between good and poor singing.

—A successful recital of organ and piano music was given by Misses Alice L. Doty, Carrie B. Daniels, Delt Miller, Edna M. Lockwood and Mr. Earl Brown, pupils of Frederic Grant Gleason, at the First Methodist Church, Chicago, Ill., on last Thursday night.

—The American Opera Company will open its season next Monday evening at the Academy of Music, Philadelphia, with "Faust," which is cast as follows: Faust, Mr. Bassett; Margarita, Miss Emma Juch; Siebel, Mrs. Jessie Bartlett Davis; Valentine, Mr. Stoddart, and Mephistopheles, Mr. Ludwig.

—The Zöllner Maennerchor, conducted by Mr. Arthur Claassen, will give a concert at the Lee Avenue Academy of Music, Brooklyn, on Sunday evening the 28th inst. The soloists will be Miss Ida Klein, soprano; Charles Steinbuch, baritone, and William Kartels, tenor. The principal number on the program is Brambach's "Columbus," a work new to New York and Brooklyn.

—Mr. John White has projected a series of twenty organ recitals to be given this season in Chickering Hall, beginning with November 26. In the course of these recitals Mr. White will play the entire second and third books of Bach, besides all the organ compositions of Thiele, Mendelssohn, Reubke and Liszt and selections from Widor, Handel, Saint-Saëns, Guilmant, Ritter and others.

—Miss Laura B. Phelps, the young Brooklyn violiniste, will give a series of five classical and popular matinees at Historical Hall, Brooklyn, on the afternoons of December 2, December 30, January 27, February 24 and March 31. The young lady will have in these concerts the assistance of Mrs. Clementina Lasar-Studwell, soprano; Miss Maud Morgan, harpiste, and Francis Downey, pianist and accompanist.

—The Milwaukee Musik Verein gave their first concert of the season on the 26th ult., when Miss Jennie Dutton, soprano, was the soloist. The program embraced Mendelssohn's "Midsummer Night's Dream" overture, Beethoven's first symphony, an aria from the "Creation" and Mendelssohn's "Loreley" finale. The performance, under Mr. Ernst Catenhusen's direction, is highly spoken of by the local press.

—Mrs. William H. Sherwood announces a series of three piano recitals to be given at her residence, No. 288 Newbury-st., Boston, on the afternoons of November 23, December 1 and 8. Mrs. Sherwood will have the assistance, among others, of the following well-known Boston artists: The Eichberg String Quartet (ladies); Mrs. Emily Clarke, soprano; Miss Gertrude Edmands, contralto; Mr. Gardner Lamson, baritone; Mr. Willis E. Nowell, violinist; Mr. Franz Kneisel, concert-master of the Boston Symphony Orchestra, and Mr. Fritz Giese, cellist. Recitals will also be given by Mrs. Sherwood in the parlors of several private families in Boston and Providence, and later on in the West at Fort Dodge, Chicago, Springfield, Ill., Du-buque, Deaver and possibly San Francisco.

—A series of four recitals of piano music by the Douste Sisters, Mr. Richard Hoffman and Mr. H. G. Tucker, of Boston, will be commenced at Chickering Hall on November 16.

—The Violet Cameron Comic Opera Company will end its sojourn at the Casino with the current week. They will act nightly until they depart in "The Commodore." Next Monday "Erminie" will replace the English version of Offenbach's ill-known and rather unsuccessful operetta and the original company will be seen in their respective roles.

—The first Philharmonic concert of the current season will take place at the Metropolitan Opera-House on Saturday evening next. It will be preceded by the usual afternoon rehearsal on Friday. A new symphony in E major, by Bruckner, Schumann's Symphony No. 1, and Beethoven's "Leonore" overture No. 3 will be the orchestral nucleus of the program, and Mr. Ludwig and Miss Juch are to be heard in scenes from Rubinstein's "Nero."

—Mrs. Florence Clinton-Sutro, the favorite young instructress and pianiste, of No. 292 Fifth-ave., is accompanying her husband, Mr. Theodore Sutro, on a flying trip to Boston and Cambridge to attend the celebration of the 250th anniversary of the foundation of Mr. Sutro's alma mater (Harvard College). Mrs. Sutro will resume her professional duties at the above address on November 15.

—The explanatory notes in the Boston Music Hall Bulletin, giving interesting details about the works on the program, are from the able pen of Mr. G. H. Wilson, the musical editor of the Boston Traveler. Our Philharmonic and Symphony societies should imitate the example set by the Boston Symphony Society management, as was last year done in so efficient a manner by H. E. Krehbiel in the programs of the Thomas Popular Concerts.

—Clarence Eddy, the Chicago organist, is making a three weeks' tour, being engaged to play at Wooster, Akron, Columbus and Tiffin, in Ohio; Northampton and Holyoke, in Massachusetts; New York city (South Church, two inaugural organ recitals Tuesday evening, the 16th inst., and Thursday afternoon at 3:30, the 18th inst.), Vassar College, Poughkeepsie and Scranton, Pa. After returning West Mr. Eddy will fill engagements in Illinois, Iowa, Wisconsin and Kansas.

—The Boston Amateur Orchestral Club has begun its third season with brilliant prospects, Mr. Bernhard Listemann conducting again. On account of the difficulty of obtaining wind players during the week the rehearsals will be held Sunday afternoons, from three to five, at the banquet hall, Berkeley Hall building, for the present. Applications are numerous for places in the orchestra, but there are still vacancies for violas and cellos, and, although much of the professional assistance has been dispensed with, a full orchestra is hoped for at each rehearsal, players coming from as far as Fall River.

—A concert was given last Saturday evening at All Souls' Church, Fourth-ave. and Twentieth-st., for the purpose of introducing to the congregation and friends the church organ rebuilt during the last three months by Messrs. Jardine & Sons. An interesting program was rendered before a large and cultivated audience and the possibilities of the fine instrument were amply shown by Reinhold L. Herman, the church organist, Walter R. Johnston and Ed. G. Jardine. The vocal numbers were interpreted by the members of the church choir, Miss A. L. Kelly, soprano; Miss A. McEvoy, contralto; H. E. Distelhurst, tenor, and Aleck Irving, bass.

—Responding to cordial invitations from prominent residents of New York and Brooklyn, Mr. Wm. L. Tomlins announces the formation of children's music classes as follows:

In New York—Mendelssohn Hall, 108 West Fifty-fifth-st., class for juniors, from 9:30 to 10:15 A. M.; class for seniors, from 10:30 to 11:15 A. M. In Brooklyn—Historical Society's Hall, corner Clinton and Pierpoint streets, class for seniors, from 1:30 to 2:15 P. M.; class for juniors, from 2:30 to 3:15 P. M.

The course of instruction will consist of twenty lessons, given every Saturday, except Christmas and New Year's Day, from November 13, 1886, to April 9, 1887. Boys and girls from nine to thirteen years are eligible for junior membership, and girls from fourteen to seventeen for senior membership. Tuition fee for the course, \$5, payable one-half in advance, and the remainder early in January.

—From Mr. G. H. Wilson's excellent and useful "Boston Musical Year-Book" we learn this fact, which has its bearing on the subject of American music. A dozen compositions by Boston musicians had their first hearings last season. They were a pianoforte concerto, by Milo Benedict; a sonata for pianoforte and violin, by C. F. Dennée; a part song for male voices, "Old King Coul," by Edes; "The Farewell of Hiawatha" (ballad for baritone solo, male chorus and orchestra), suite for strings, and three pieces for pianoforte and violin, by Arthur Foote; a "Chorus of Homage" and three movements from a serenade by Mr. Gericke; "My True Love Hath My Heart," part-song, by B. J. Lang; a suite for piano and violoncello, by Calixa Lavallée; a pianoforte quartet, by Louis Maas; an overture and a trio by Arthur Whiting. Here is a creditable record and one which indicates that Boston is more wide-awake than New York and bound to take and hold the lead in the movement in favor of American music. This movement is growing steadily, and we hope soon to see substantial fruits of it. The excellence of Mr. Foote's ballad (which we have seen in print) and the success which Mr. Dudley Buck's compositions in the same class have long held indicate that at least one field of composition is now fairly open to American composers.—New York Tribune.

PERSONALS.

BRAHMS.—Johannes Brahms only lately returned to Vienna from his summer sojourn on Lake Thun. He has used his retirement for the sketching and partly for the finishing of several new vocal and instrumental compositions. Among these is a finished new sonata for violin and piano, which the composer is to play for the first time with Hellmesberger at the latter's first chamber-music soirée on the 18th inst. Several new Brahms songs will also be heard on that occasion.

KLENGEL.—Paul Klengel, of Leipsic, the conductor of the Euterpe concerts, has been chosen as the successor to the deceased Max Seifriz to direct the performances of the Stuttgart Court orchestra.

UNDER HEIMENDAHLS' DIRECTION.—The latest concert of the Germania Maennerchor, of Baltimore, took place last Monday week and was successfully conducted under the direction of Mr. W. Edward Heimendahl. Among the numbers on the program were Eckert's "Schifferlied" and Koschat's "Die Heimkehr," which were sung very effectively by the Maennerchor. The soloists were all enthusiastically applauded.

MR. SCHAEFER'S LOSS.—We regret to announce the death of Mrs. Schaefer, the wife of Mr. George Schaefer, of Baltimore, who is known as an excellent violinist and violin teacher. The loss is a severe one and especially sad from the fact that Mrs. Schaefer was married only about three months. We offer our condolence to the bereaved husband.

THE HEYMAN RECITALS, &C., IN SAN FRANCISCO.—We hear from San Francisco that the sale of tickets for Mr. Henry Heyman's first chamber-music recital is so large that the financial success is assured. The *Argonaut*, of that city, makes the following announcement: "Heinrich Kohler, a pianist and composer well known in European musical circles, will soon arrive in this city from Australia to inaugurate a concert tour of America. He was for some time an instructor in the London Academy of Music, and has studied under Liszt, Rubinstein and Von Bülow."

GERSTER'S HEALTH AND VOICE.—A Berlin cablegram last Thursday morning said that Mrs. Gerster-Gardini had become insane in consequence of the loss of her voice. Dr. Arpad G. Gerster, of 107 East Twenty-third-st., brother of the singer, when interviewed, replied that he had cabled to Europe for information, on receipt of a message from a German morning newspaper to the effect that a dispatch had been received by its editor stating that his sister had become insane. Dr. Gerster received a reply from his brother-in-law, J. Stephen Kansner, who lives in the same house with Mrs. Gerster, declaring the report a hoax.

Dr. Gerster said that his sister after confinement had been suffering from nervous depression, which had prevented her from singing in public, but that her health was now nearly restored, and that there is no reason to suppose that her voice has been affected.

A FAVORITE AMERICAN PRIMA DONNA.—The performance of "Fra Diavolo," given last evening by the Boston Ideal Opera Company, attracted the largest audience of the week, a somewhat unusual Saturday evening occurrence in Buffalo. Enthusiastic encores were the orders of the occasion and the engagement went out in a blaze of glory. *Zerlina* was impersonated by Miss De Lussan; that this new *Zerlina* was in every way charming can readily be imagined. She sang with superb spirit, and her acting had that tact, adroitness and sparkle with which she has from the first acquainted her friends. The victorious charm of her art and personality proved again irresistible and she had matters pretty much her own way.

The remaining members of the cast acquitted themselves in handsome style, and the performance was as greatly enjoyed as it will be pleasantly remembered.—*Buffalo Courier*.

LEHMANN.—A private club of Buffalo ladies wrote to Miss Lehmann to go to Buffalo for an informal recital of song last week. The artist sent a very pretty note in reply, saying that Mr. Stanton would not permit her to leave New York now for any engagements. Later in the season possibly an arrangement may be perfected and the present program carried into effect.

WENTWORTH.—Miss Alice Wentworth, of Boston, has within a few days decided to return to Paris for further study under Mrs. Marchesi, with the intention of preparing herself for the opera.

SVENDSEN.—Johann Svendsen, the eminent Norwegian composer and violinist, intends to give four concerts this winter at Paris with the assistance of Pauline Lucca, Talazac, Sarasate and Mierzwinski.

SEMBRICH.—Mrs. Sembrich gave her first concert October 16 at Berlin. The distinguished prima donna is engaged by Pollini, of Hamburg, and Jauner, of Vienna, for a series of sixty concerts, for each of which she is to receive four thousand marks.

PATTI'S FORTUNE.—Apropos of Patti's and Nicolini's marriage, it is asserted that the lady brought her groom a dowry of about \$75,000, while his cash fortune consists of about one-quarter of that sum. What with her castle in Wales and her diamonds, it cannot truthfully be said that the newly-married couple are on the brink of starvation. Patti was indisposed on November 3, and the concert which she was to have given at Dublin on the night of that day was accordingly postponed. She is suffering from the effects of seasickness experienced while crossing the Channel. She was to have opened Gunn's new hall, and the con-

cert was to have been the first of her tour under the management of Henry E. Abbey. According to latest cable reports the diva is on her way to this country.

MR. HUSS'S RHAPSODY.—An account of the rhapsody for piano and orchestra by Mr. Henry Holden Huss, of this city, produced at the third Boston Symphony concert under Mr. Gericke, will be found in Dr. Maas's letter to THE MUSICAL COURIER on another page of this journal. The work seems to have made an exceedingly favorable impression. The composer was recalled after the performance and heartily applauded. The press notices were decidedly flattering for so young a musician. The *Saturday Evening Gazette* said: "The work is regular in form and is exceedingly well written. The instrumentation is admirable in variety of color. It is sometimes cloudy, particularly in the wind instruments, but that is the inevitable result of inexperience. The work is not always clear in idea; in fact, its ideas are scarcely large enough for the ambitious treatment to which they have been subjected; but it is musicianly in spirit and character and its aspirations are artistic and elevated." The *Courier* says: "His rhapsody was in good classical form, although the development kept rather near the shore in the matter of modulation. The themes were charming and original, as well as in sufficient contrast; a short bit of canonic imitation seems to show the influence of his teacher, Rheinberger, who loves this kind of work and excels in it."

We are specially glad to have such good American music coming to the front in our concerts (Mr. Chadwick's new symphony is very soon to follow) and congratulate the composer on his work." In the criticism of the *Record* this bit of Bostonese occurs: "Mr. Huss's writing shows a taste-guided love for melody and a nice sense of the value of tone color in the instrumentalism, as well as of kindly co-operation between the orchestra and the solo instrument." The *Evening Traveler* also has complimentary language for Mr. Huss's work, but we think it more to the purpose to quote these apposite words from the introduction to the review: "In accepting the rhapsody Mr. Gericke has shown his good-will toward native composers; the act is timely and acceptable in the highest degree to all Americans who believe their countrymen can write music which deserves presentation through the best mediums. Mr. Gericke's attitude will win him the gratitude of a more than local constituency. It is, however, less natural for him, who has been in the country but two years, to lend a hand in the cause of American music than it would have been in the orchestral leader who has heretofore received his entire support from, and gained his splendid prestige in, America; but Mr. Thomas's omissions, quite past recalling, will prove Mr. Gericke's gain, and the American composer need not feel at all concerned that his compositions will lose one jot in being interpreted by the Boston Symphony Orchestra."

"It is rather amusing, though, to find the New York men coming to Boston for an outlet for their manuscripts; of course, Mr. Van der Stucken is always their loyal champion, but he is still on the edge of affairs in New York, not yet at the seat of power which he seems in many ways fitted to occupy."

MR. CONWAY'S CONCERTS.—That enterprising manager, Mr. H. J. Conway, of the Baltimore Academy of Music, has announced a series of novel military concerts under the leadership of the talented Adam Itzel, Jr. This is Mr. Conway's announcement:

The orchestra will be composed of fifty picked musicians of this city. The program has been prepared with the object of catering both to popular and classical taste. Several of the selections will be from the works of the old masters; there will also be given a number of compositions of more modern date, with novel accompaniments never before heard in this city.

If sufficiently encouraged, I hope to make this the first of a series of entertainments by which the people of Baltimore will be enabled to hear the most noted instrumental soloists in the country, at a price within the reach of all—fifty cents.

The first concert will take place on Saturday evening, November 13. Mrs. Burmeister will be the soloist and will play Liszt's Hungarian fantasia with orchestral accompaniment.

MISS BENSBERG.—Miss Kate Bensberg, who started out for a five weeks' tour in operatic performances, has been meeting with so much success that her tour will be prolonged for some weeks. She is now singing through the principal cities in Indiana.

NIEMANN AND FREDDIE.—Albert Niemann, the famous Wagnerian tenor, who will make his American début at the Metropolitan Opera-House on Wednesday, will no doubt, as was Materna some years ago, be completely pulverized by the *Times*. But let him take heart. He will get along better without the friendship of the *Times*, which it is well known has an unfortunate habit of swamping its artistic as well as its political protégés. The *Times* sets itself up as the official organ of every dilapidated and mismanaged Italian opera company that visits the city. Three weeks ago, after the opening of the Angelo season, it remarked: "If Italian opera is as dead as the partisans of symphonic music to the exclusion of music of every other description would have one believe, its mortal remains, from yesterday's experience, must still be regarded as tolerably lively. That even more gratifying results may be looked for in the immediate future may be confidently asserted." These "gratifying results" are summed up in this morning's *Times* in the headline, "No Italian Opera Because of Lack of Money." Usually the money for carrying on an operatic enterprise is supposed to come from the public; but in this case it seems to have been taken for granted that the public would not pay, and the whole "row" is due to the fact that the prima donna refuses any longer to pay the orchestra and chorus. This is very mistaken on her part; for surely no vocalist can imagine that she will be allowed to set

before the New York public such antediluvian operas as "I Lombardi" and "Luisa Miller" without paying handsomely for the privilege. It was a mistake, likewise, to close the doors of the Italian opera so prematurely. For next Monday the German opera season begins at the Metropolitan, and the indications are that on the opening nights hundreds will be turned away at the doors. Of this "overflow" a considerable proportion, having once made up their mind to hear an opera, might have found their way to the Academy, and thus the fortunes of Italian opera might have been retrieved.—*Evening Post*.

FOREIGN NOTES.

...Herr Jadassohn, of Leipsic, is in poor health.

...Liszt's body is after all to remain undisturbed at Bayreuth. The Hungarians will have to do without it.

...Peschka Leutner, prima donna of the opera-houses of Leipsic and Hamburg, is about to retire from the stage.

... "Never think of your throat," says Marchesi, "but use it normally and you will have less difficulty with it than with any other organ."

...Heinrich Zöllner, conductor of the Cologne "Männer-gesangverein" and teacher at the conservatory of that city has finished an opera, "Faust," the libretto of which closely follows Goethe's *chef d'œuvre*.

...The reports in the Austrian press that Mrs. Gerster, since the birth of her daughter, had lost her voice, that her husband had deserted her, and that she had become insane, have elicited a telegram from Mrs. Gerster declaring that the story is a libelous untruth and that she is living happily with her husband.

...The American purchasers of the comic opera "Dorothy" have not made good the purchase money. George Edwardes, manager of the Gaiety, has decided at the conclusion of the London run to send the entire company with the opera to America if the dates can be procured. Business continues very large.

...The next meeting of the Allgemeiner Deutscher Musik Verein will take place at Cologne on the days from the 26th to the 29th of June. The works so far chosen for performance are Liszt's "Legend of the Holy Elizabeth," Berlioz's "Romeo and Juliet" symphony and Brahms's "Song of Triumph."

...Sardou read his new piece at the Porte St. Martin. It is called "Le Crocodile," and is a cross between "Round the World in Eighty Days" and "La Famille Benoiton." The title is the name of a ship running between Amsterdam and Hong Kong, and the incidents take place in 1885 on board the ship and at ports where it touches. The piece is in five acts, with ten tableaux, a ballet with music by Massenet and scenery and costumes which are to surpass those of "Théodora."

...Sims Reeves has received an offer from a leading American manager for a season of thirty weeks as *Captain Macheath* in "The Beggar's Opera;" he to select the entire company and take the organization over. Reeves has not yet given a final answer, but the probabilities are that he will decline, owing to his age and the uncertainty of his voice in a new climate. Without him the enterprise would be a failure. The only hope of success lies in his inimitable rendering of the old English music.—*New York Times Cable Dispatch*.

...The Leeds Festival is now a matter of history. It has been most successful, not only from an artistic, but also from a financial point of view. The hall was on nearly every occasion as full as it possibly could be, and at two concerts it was necessary to accommodate the overflow in an exceedingly draughty vestibule, where ardent music-lovers were glad to secure any sort of seats at five shillings a-piece. The expenses were rather more than those of three years ago, but there remains about £2,000 for the charities, plus about £500 to be carried forward to the reserve fund. Thus, Leeds by enterprise manages to gain large profits without calling upon the guarantors and without holding the plate at the doors with the ever-recurrent cry for donations.—*London Figaro*.

...Hector Berlioz, whose statue has just been inaugurated in Paris, had a violent hatred of Wagner. It arose out of simple jealousy. One day Berlioz went to the reception at the Tuilleries, and had the honor of a chat with the Emperor, who inquired about his opera, "Les Troyens," adding that he should like to have a look at it. Berlioz, transported with joy, resolved to demand an audience of his Imperial Majesty, and looked forward to the speedy production of his work at the Opéra. But days and weeks passed by, and no news came. Suddenly one morning he was startled by the announcement that, in pursuance of imperial orders, the "Tannhäuser" of Wagner was to be immediately brought out at the Opéra. Berlioz flew into a passion, and from that moment spent all his bile on Wagner. He attacked him right and left on every occasion. "Wagner," he wrote to a friend, "is evidently mad; he is sure to die in an asylum." To another person he wrote: "I will not write any criticism on 'Tannhäuser'; I shall protest by my silence." He was then musical critic of the *Débats*. In another letter he said: "The public laughed outright at the bad style and burlesque orchestration of Wagner." When "Tannhäuser" failed, he exclaimed: "Thank God, I am richly avenged!" At length "Les Troyens" was produced at the Lyrique and turned out a fiasco. It was the deathblow to Berlioz. Wagner in his turn was "richly avenged."

The Thomas "Pops."

THE second and, for the present, last of the Thomas Popular Concerts at the Metropolitan Opera-House, which are not to be resumed until Tuesday evening, February 22, took place before a large-sized and quite enthusiastic audience. The program was an interesting one, consisting exclusively of the works of modern writers and offering two novelties, of which the first, Tchaikowsky's "Marche Slave" in B flat minor, op. 31, is a very well written, finely orchestrated and thematically cleverly constructed piece of music. The second novelty, Ludwig Schytte's "Pantomimes," op. 30, is a piece of eight small piano pieces, written in direct imitation of Schumann's "Carneval," but reaching nowhere the musical worth of the prototype. The "Colombine," in B flat, is the prettiest and most acceptable one of the miniatures. The orchestration of these little sketches is done in Müller-Berghaus's usual skillful manner, but the orchestral garb is ill-befitting the dwarfish originals. A semi-novelty was played in Liszt's E minor, Hungarian rhapsody No. 5, which has not been heard here for a period of eleven years. We wish that it would be twenty-two years before it would figure on any New York program again, for it is a wearisome, feeble and uninteresting composition.

Of previously heard works the program contained Wagner's "Flying Dutchman" overture, the Bal Scène from Berlioz's "Romeo and Juliet" symphony, and the always-welcome characteristic and charming Saint-Saëns ballet divertissement, from "Henry VIII.," all of which works were rendered in the finished manner for which Mr. Thomas and his orchestra are so justly noted. The soloist of the evening was Miss Laura Moore, of the American Opera Company, a young American who obtained the first prize of the Paris Conservatory of Music and who has just returned to this country. She proved to be a great acquisition to the company's forces, for her singing is the most finished and artistic that has been heard here for many a day. Her voice is very agreeable, clear and of great compass, reaching up to F in altissimo, and she uses it with a skill, especially in mezza voce singing, from which even an apparent nervousness could detract but little. Her rendering of the mad scene from Ambroise Thomas's "Hamlet" and an aria from Gounod's "Mireille" was received with enthusiastic and deserved applause.

The program at the well-attended matinee on Thursday was as follows:

Festival March, op. 139 (first time).....	Raff
Overture in C, in Memoriam (first time).....	Arthur Sullivan
March Funèbre, from quintet, op. 44 (first time).....	Schumann
(Adapted for orchestra by Benjamin Godard.)	
Aria from "Damon".....	Rubinstein
Mrs. Pauline L'Allemand.	
Hungarian Rhapsody, "Pesther Carneval".....	Liszt
This rhapsody was last performed at Central Park Garden in 1875.	
Albumblatt.....	Wagner
Siegfried's Rhine Journey, "Götterdämmerung".....	Wagner
Scene and aria, "Ines de Castro".....	Weber
Mrs. Pauline L'Allemand.	
Bal Costumé (Second Series).....	Rubinstein

The two novelties were hardly worth performing, especially the Sullivan overture, which is a decidedly weak work. Mrs. L'Allemand spoiled her success as a singer with the dress she wore on this occasion. We seldom have anything to say on this subject, leaving this to the fashion journals, but the exceedingly low-cut dress Mrs. L'Allemand wore at the matinee greatly displeased an audience largely composed of ladies. Thomas showed some of his old-time autocratic spirit by stopping the singer and orchestra in the middle of her second aria on account of some noise behind the scene. The orchestra was in grand form and played well.

Van der Stucken's Concert.

THE first of the series of symphonic concerts arranged by the energetic and able young conductor, Mr. Frank Van der Stucken, took place at Chickering Hall on last Thursday night and was attended by a large, cultured and well-disposed audience.

The concert opened with the somewhat uninteresting symphony in D minor, op. 44, by Robert Volkmann, a rather tame imitation of Beethoven's style of invention and treatment. The work was, however, well rendered. The same may be said of the scene for baritone solo and female chorus, "Fritjof at His Father's Grave," op. 27, in E flat, by Max Bruch. This sonorous and well-written work was effectively sung by Max Heinrich and the ladies' chorus of Mr. Van der Stucken's Choral Society. Mr. Richard Hoffman, one of New York's most popular pianists and successful teachers, then rendered Beethoven's third piano concerto in C minor, a work which we have not heard from him since he last played it with the Philharmonic Society some six or seven years ago. He played this somewhat Mozartean early opus of Beethoven's with commendable neatness of execution and freshness of spirit. Still better, however, Mr. Hoffman was in Saint-Saëns's brilliant "Rhapsodie d'Auvergne," op. 73, in C major, which effective little work he played with so much dash and technique that the public insisted on a *da capo* performance, which was granted in part.

The most important novelty of the evening was E. A. MacDowell's symphonic poem, "Ophelia," op. 22, in F major. Mr. Van der Stucken is the acknowledged champion and principal interpreter of American compositions in this country, and it must be admitted that he has been most successful in this direction. Mr. MacDowell is a New Yorker who is living abroad, and this new work of his pen is one of the finest things we have so far heard by an American. "Ophelia" is a symphonic poem of but

modest dimensions, but the invention in it is both original and beautiful, the treatment skillful, and the orchestration shows a close study of Raff's best style, as evinced in the slow movement of the "Wald" symphony. We expect greater things from Mr. MacDowell in the future, and we recommend the study of the "Ophelia" score to some of the English detractors of American music, as it is worth ten "Forest of Arden" scores by Mr. Gadsby.

The next number of the somewhat lengthy program was Rubinstein's pretty scene for alto solo and female chorus, entitled "The Water Nymph." The two choruses in C major were charmingly rendered by the ladies of Mr. Van der Stucken's choral society, and Miss Helen D. Campbell sang the alto solo. The concert closed with a spirited performance of the D minor movement "In the Pusztá," from Heinrich Hofmann's "Hungarian Suite." The complete and efficient orchestra under Mr. Van der Stucken's excellent guidance showed to advantage in this as well as in the preceding numbers.

Neuendorff Concert.

THE following was the interesting and well-chosen program at last Sunday night's largely-attended second "sacred" concert at Steinway Hall:

Huldigungsmarch.....	Wagner
Overture, "Phédre".....	Masenet
Aria from "Semiramide".....	Rossini
Miss Helen D. Campbell.	
Grand Fantasia on themes from Meyerbeer's "Le Prophète,".....	Wieprecht
Overture, "Leonore" (No. 3).....	Beethoven
Piano Concerto.....	Raff
Mr. August Spanuth.	
Intermezzo and Perpetuum Mobile, fourth and fifth movements from the First Suite for Orchestra (new).....	Moszkowski
(First time in America.)	
Overture, "Mignon".....	A. Thomas
a, "Nur wer die Sehnsucht kennt".....	Tchaikowsky
δ, "Sonnenschein".....	Schumann
Miss Helen D. Campbell.	
"Filigran"—Dance song for string orchestra.....	Lackenheiser
Galop Chromatique.....	Liszt

The orchestra under Mr. Neuendorff showed improvement in tonal quality, but in rhythmic precision and the finer dynamics they left much to be desired. The novelty of the evening consisted in two movements from Moszkowski's orchestral suite in F major. Of these the intermezzo in A major is pretty, but unimportant, while the Perpetuum Mobile in F is a clever and thoroughly interesting piece of writing. The "Mignon" overture was redemanded by the audience.

Mr. August Spanuth, a young pianist who recently arrived in this country and who is located at Cincinnati, is a pupil of Raff, whose concerto he rendered with fluent technic and good expression. A little broader tone would have added charm to the performance of the beautiful slow movement. The effectiveness of the whole, however, was detracted from through the poor accompaniment by the orchestra. Miss Campbell sang with musical intelligence and a pleasing voice and was twice recalled after the German songs.

Symphony Society Concert.

THE Symphony Society, under Mr. Walter Damrosch's direction, inaugurated its present season with its first concert on Saturday night, when the spacious Metropolitan Opera-House, probably in consequence of the bad state of the weather, contained but a comparatively small audience.

The program opened with a novelty in the shape of a symphony in A major, by Arthur Bird, an American-born composer, who is at present completing his studies in Berlin. The work shows serious and laudable intentions, a close attention to the orthodox form and marked ability in the way of orchestration. The thematic material, however, is somewhat too short-winded in invention to allow of a treatment in the broad and varied style of the classic writers, and it consequently falls short of its purpose. Especially is this the case in the slow movement in F major, while the scherzo in D minor is a rather interesting movement. The work as a whole, however, cannot be termed a great one, and Mr. Bird would do well to confine himself, for the present at least, to smaller and less pretentious forms than is that of the symphony, which he has not sufficient inventive faculty to successfully fill.

The other novelty on the program was Tchaikowsky's "Capriccio Italien," a work entirely unworthy of the Russian composer's rising reputation. It is trivial, not original and not Italian in invention, and, as a whole, presents nothing but a weak imitation of Liszt's "Rhapsodie Hongroise" style. Both works were fairly well performed under Mr. Damrosch. His numerically increased orchestra shows improvement in some quarters, notably in the brass, which is considerably better than last year's. The possibilities of the Bird symphony, however, were not entirely disclosed by Mr. Damrosch, and especially the working out in the middle parts, some of which are rather fine, remained hidden to the uninitiated ear because they were drowned.

The same may be said in regard to the muscular and beautiful suite in E major, for string orchestra, which Bachrich has arranged from two of the violin sonatas of Bach.

The soloists of the evening were Mrs. Anna Laukow, mezzo soprano, and Ovide Musin, violinist. The former was heard in three well-chosen songs: "All Souls' Day," by Lassen; "Longing," by Tchaikowsky, and "Swan's Song," by Hartmann. Mrs. Laukow is a most musical and agreeable *Lieder* songstress. Her voice is rich and sympathetic and her phrasing and delivery artistic. The effect of the beautiful Tchaikowsky song was

somewhat marred by the violin obligato part, which Walter Damrosch more willfully than skillfully introduced into it.

Ovide Musin played the late Dr. Damrosch's best work, his "Concert Piece in Form of a Serenade," with elegance and nobility of conception and tone. He displayed in this difficult piece his well-known fine technic and masterly bowing. The pretty intermezzo in A minor was notably well played and elicited, as did the entire rendering of the work, deserved hearty applause.

Opera in German.

THE third season of opera in German at the Metropolitan Opera-House was inaugurated last Monday night in a most auspicious manner. In fact, rarely, if ever, has that building held a larger, more brilliant or more representative audience than was gathered in it on that occasion. This augurs well for the future of the season, the financial success of which seems guaranteed beforehand. No less may be prophesied for the artistic result, which, to judge from last Monday night's performance of Goldmark's "The Queen of Sheba," will surpass that of any of the previous seasons. It was somewhat to be regretted that no better representative of modern opera was chosen for the initial night than Goldmark's kaleidoscopic, eternally meandering, restless, and, we might say, musically manufactured and not genuinely inspired achievement, but as for the performance and the gorgeousness of the *mise-en-scène* of this spectacular work, it has not been equaled, let alone surpassed, at the Metropolitan Opera-House.

The opera was rendered, as far as most of the characters are concerned, by the same artists who appeared in it so successfully last season, and yet there seemed to us a general improvement in the representation, which must have been partly due to the inspiring influences of the brilliant opening night. Lilli Lehmann fairly surpassed herself as *Sulamith*, and her singing in the first act especially was as fine, the tone-production as sonorous, and the tone-quality as beautiful, as her acting in the temple scene was artistic and impassioned. Marianne Brandt sang the difficult, unaccompanied and characteristic Ethiopian melody given to *Astaroth* in the second act, like a true artist, and received a hearty triple recall. Mr. Robinson invested the solemn part of *King Solomon* with much stateliness, and his singing of cantabile lines showed his well-trained baritone voice to advantage. Max Alvary was a satisfactory *Assad* from a histrionic point of view and as far as the picturesqueness of his outward appearance was concerned; his voice, however, notably in the upper register, left much to be desired, and a single high B flat which is allotted to the tenor in the first act proved nearly a semi-tone too high for him.

The only new-comers in the cast were Mrs. Therese Herbert-Foerster as the *Queen of Sheba* and Max Heinrich as *Baal Hanan*. The latter acquitted himself creditably of his small task, and as for Mrs. Foerster she was a perfect revelation. Heretofore the part has been represented by a lady whose outward appearance, not even with the help of imagination, could be brought into harmony with the Queen's historical reputation for comeliness. Last Monday night the role was impersonated by a woman both handsome and stately, and one whose acting was at once dignified—"every inch a queen"—and impressive. As for Mrs. Foerster's voice, it is a rich, dramatic soprano, of fine quality and sympathetic, pure timbre, and her enunciation, as well as her phrasing, is of that finished and artistic kind which denotes the true and cultivated musician.

It behooves us yet to speak of the pretty ballet performances of the newly-engaged *corps de ballet* and the premières, Mrs. Cavallazzi and Miss Leonhardt, as well as of the magnificent rendering of the mostly difficult and always important orchestral part, the whole under the careful, inspiring guidance of Mr. Anton Seidl.

England and the Technicon.

NOTWITHSTANDING the prejudices usually existing on the part of English musicians in regard to "mechanical aids for the piano player," yet such are the sound physiological principles of the "Brotherhood Technicon," and also the quick results obtained by its use, that it has been taken up with enthusiasm by some of the leading pianists of England.

Mr. Brotherhood, the inventor, has recently returned from London, where he has succeeded in getting the technicon adopted by professors in leading musical conservatories, such as the Royal Academy of Music, the Royal College of Music, South Kensington, and the Guildhall School of Music.

At the invitation of the principal of the Royal Academy of Music, Sir George Macfarren, Mr. Brotherhood delivered a lecture there upon his "system of hand development," which was attended by leading musicians of London, some of whom testified as to the good results of their personal experience with the technicon.

Mr. Brotherhood has made the first departure from the key board, in the shape of a mechanical apparatus, that has reduced the physiological side of piano playing to an intelligible basis, and its sound scientific principles have been investigated and commended by eminent medical men in England, not only for piano-playing purposes, but also for curative purposes in cases of loss of mental control over the muscular system.

Since his return, Mr. Brotherhood has received orders per cable, from his London agents, for sixty more technicons, making a total of nearly two hundred instruments already introduced into England, showing the lively interest taken there in this latest American production for economizing the piano player's most wearisome course of study—"technics."

We recommend all aspiring students, as well as teachers, to

make themselves acquainted with this important invention, which, to use the words of Mr. Albert R. Parsons, "is calculated to revolutionize all hitherto known modes of preparing the physical organization to obey the player's will, and endure the strain of the higher tasks in pianoforte playing."

Musical Items.

—Charles Fradel will be incinerated to-day at 2:30 P. M., at the crematory of the United States Cremation Company, at Fresh Pond, L. I.

—Route of Mendelssohn Quintet Club: To-morrow, Beaver Falls, Pa.; 12th, Washington, Pa.; 13th, Kittanning; 15th, Mechanicsburg; 16th, Harrisburg; 17th, Carlisle.

—It is reported that the rush for seats for the coming performances of the American Opera Company in Philadelphia is greater than anything of the kind known in that city for years past.

—The Wiske Concert Company gave a concert at Stillman Music Hall, Plainfield, N. J., November 1, before a large audience. The singing and playing of this company are artistic. Miss Annie Mooney scored a decided success.

—Robert Goldbeck, pianist and composer, will give a concert at Chickering Hall this evening, with the assistance of Miss Henrietta Beebe, soprano; Mrs. S. B. Anderson, alto; Miss Dora V. Becker, violinist; Dr. Martin, bass; Mr. Penfield, organist, and Gustav Becker, accompanist.

—The first concert by the musical faculty of the Female College, at Pittsburgh, Pa., will be given at College Hall on Friday evening next. Messrs. Theodore Salmon, Ad. Foerster, J. Gernert, E. Keller, Ph. Dornberger, Cooper, Oberhauser and Miss Belle Tomer will participate in the rendering of that part of the program which is of artistic importance.

—Concerning the three orchestral concerts to be given this season by Mr. Anton Seidl we learn that the first one will take place at Steinway Hall on December 18. The soloists that will appear at these concerts are Albert Niemann, Lilli Lehmann, Augusta Krauss-Seidl, Rafael Joseffy and Ovide Musin. The last-named will play Beethoven's violin concerto, which has not been heard here in its entirety for some time. At the second concert the program will contain Anton Bruckner's "Te Deum," a work that has never been performed here.

—Of the many portraits and busts that have been executed of Liszt, during his long and eventful life, the bust by Ezekiel is probably the best. It was modeled from life at the Villa d'Este, in Tivoli, some three years since, and is a striking and characteristic likeness of a face which was as difficult as it was mobile in its nature. As a work of art it has received the unqualified approval of even rival sculptors, at whose hands it would have met with criticism had there been room for it. Liszt himself, though cautious as to invidious distinctions, expressed his views in regard to it in no ordinary terms, and complimented the artist by desiring a copy in bronze to be placed in a niche in the Academy of Music at Pesth, of which he was the director.

Boston Correspondence.

BOSTON, October 31.

THE third symphony concert of the season took place last evening at Music Hall. The program was as follows, Franz Kneisel being the soloist:

Concert overture, op. 7.....S. Riets
Hungarian concerto for violin, op. 11—first part.....S. Joachim
Rhapsody for pianoforte and orchestra.....Henry Huss
(Piano part by the composer.)

Symphony B flat, No. 4.....Beethoven

The overture is melodious and well written for the instruments, especially the violin, which have some effective passages, but there is no marked individuality anywhere, it being evidently inspired by Mendelssohn, although not a bad copy of his style of writing. Whenever I hear the Joachim concerto it always strikes me as being singular that so great a violin player should not be able to write more effectively for his instrument, for it certainly cannot be denied that as a composition the concerto is not a success. Not that the music is poor, or the themes bad, for portions of it are very interesting, but the whole is so ponderous and laid out in so broad a style that it seems twenty violins rather than one should play the solo part. As the whole work takes about an hour to perform, it was wise that only one movement was given.

If there is a violinist besides the composer who can make anything out of it it is Franz Kneisel. His playing last night was simply superb. The purity of his intonation must have delighted even the most fastidious ear, while the beauty of his tone and wonderful technic spoke to all. It was truly a memorable performance and one long to be remembered with pleasure. The audience was quite enthusiastic and showed its appreciation by repeatedly recalling him. He was also the recipient of a handsome basket of flowers. The rhapsody for pianoforte and orchestra was an interesting novelty. The young composer set himself no easy task in attempting just that kind of a work and may be said to have been quite successful. The scoring was excellent, the form well rounded and the ideas good and logically developed, some of the motives being particularly well treated; for instance, the one in G major, given out first by the strings *con sordina*, and afterward taken up by the piano in E major. The climax in C major toward the close appeared to me rather short in comparison to the length of the whole, that is to say, I felt as if I would like to have had the fortissimo here reached last a little longer before calming down again. But, of course, this is only an individual opinion and the impression of a first hearing at that. The piano part was well played by the composer, and the work received a flattering reception, which should serve as an encouragement to the talented author. The symphony was splendidly played, the adagio being perhaps the finest Beethoven interpretation that Mr. Gerike has given us. Next week we will again have two novelties, the one being a serenade in A for wind instruments, violas, 'celli and contrabassi by Brahms, the other Dvorák's "Legends," op. 59.

NOVEMBER 7.

The fourth symphony concert took place last evening at Music Hall, with the following interesting program: Overture, "Anacreon," Cherubini; serenade, A major, op. 26, for wind instruments; in five movements; violas, 'celli and contrabassi, Brahms; "Legends," op. 59, Nos. 1, 2, 3 and 4, Dvorák; symphony, D minor, Volkmann.

The unpropitious weather and the fact of there being no soloist at this concert combined to make the audience rather thinner than usual. Those present

were unusually lively, however, as the hearty applause after the splendidly played overture testified. Both the serenade and the legends were new to Boston, and I must say that of the two I much preferred the latter. The combination of instruments in the Brahms work becomes rather monotonous after one or two movements. Fine scoring is not his strong point, and the tone-coloring in these five movements is much the same throughout. It is good music without being inspiring. The first part seemed very long for what it contained; also the third, while the last evidently pleased the most. The Dvorák "Legends" are the finest I have heard of this composer. Each is interesting, original and well written for the instruments, the *molto maestoso* No. 4, being especially beautiful. The Volkmann symphony, with its dramatic first movement and its plaintive and touching andante, was magnificently rendered. At the next concert a new overture, by Henberger, is to be played; also Schumann's symphony in B flat and Beethoven's concerto in E flat, with Carl Faelten at the piano. On Monday, November 8, the first of a series of eight concerts, given by the Boston Chamber-Music Society, is to take place. The members are chiefly drawn from the old Philharmonic Society. The program is to consist of Beethoven's septet, op. 20; the quintet, by Brahms, op. 34, and the ballad for a bass voice, "Archibald Douglas," by Loewe. Mr. Tinney, your correspondent and the Listemann combination are to be the executants.

LOUIS MAAS.

Ottawa Correspondence.

OTTAWA, Canada, October 30.

AT St. James's Hall, October 4, a concert was given by Miss Annie Lampman, pianiste, and Mr. Boucher, violinist, assisted by Miss Anna Howden, soprano; Mr. Brewer, 'cellist, and Dr. Prevost, accompanist. Miss Lampman's solos comprised Concert-Stück, op. 79, Weber, and "Three Norwegian Scenes," Grieg, (1), "On the Mountain;" (2), "Wedding Procession;" (3), "At the Carnival," besides which she played a duet, sonata, op. 13, violin and piano, Rubinstein, with Mr. Boucher. Miss Anna Howden sang several ballads very artistically, and Mr. Brewer assisted in trio andante assai appassionata, Mendelssohn, piano, violin and 'cello. Mr. Boucher's solo work consisted of "Fantasie Militaire," Leonard, "Berceuse," Fancher, and "Mazurka," Zarsky. Of Miss Lampman's performance as a solo pianist it is impossible to speak too highly.

The young lady is a Canadian by birth and musical education, and reflects the very highest credit on her own perseverance and her teachers' capabilities. In technique, sympathetic treatment of her subjects, intelligent, scholarly reading, tender and graceful rendering, Miss Lampman has few, if any, equals among our Canadian artists. Her playing of the Rubinstein duet was masterly, while her exquisite treatment of "The Three Norwegian Scenes" left nothing to be desired. Miss Howden is the possessor of a fine soprano of good compass, has a very good method and sings feelingly. Mr. Boucher has established for himself such a reputation as a violinist as may well make him proud. He plays with clear, true intonation, added to exceptional facility of execution and expression and delights his audiences by his artistic portrayal of his themes.

A word of praise must be awarded Mr. Brewer for the manner he sustained his part of the trio, Mendelssohn, and Dr. Prevost for his excellent accompaniments. It is the intention of Miss Lampman to further improve herself by three years' study in Germany, for which country she departs at the end of this season.

LEONATUS.

Chicago Items.

CHICAGO, November 6.

ON Tuesday afternoon, at the Madison Street Theatre, Miss Bella Robinson gave a piano recital, which was very interesting and entertaining to all lovers of the piano. The numbers were from Bach, Mozart, Scarlatti-Tausig, Chopin, Schubert and Liszt, were all well played, and gave evidence of fine artistic taste and very careful study. Miss Robinson is from Council Bluffs, Ia., a pupil of Miss Neely Stevens, is still in her teens, and if she continues her studies with the same success as in the past will make one of the finest pianists in this country.

A very nice little affair in the way of a Seebeck concert was given in Weber Music Hall on Thursday evening of this week, but besides a Beethoven sonata, which was well rendered by Mr. I. C. Beresina (violin) and Mr. W. C. E. Seebeck (piano) there was little to attract attention. Nearly the entire program was composed of the compositions of Mr. Seebeck.

Mr. Emil Liebling gives a little concert for the sake of encouragement to his pupils this afternoon, at which his pupils only play for each other, and on Tuesday evening he gives a public recital before his class, aided by Mr. Harrison M. Wild. An excellent program is announced—Svendsen, Beethoven, Chopin, Schumann, Liszt, Weber. Something really worth listening to may always be expected at Mr. Liebling's recitals.

Something new under the sun has been discovered by the intelligent (?) correspondent of the Chicago *Mendicator*. A Beethoven concerto for the piano can be rendered on the violin by the celebrated Rafael Joseffy, who has also been discovered to be a violin soloist. Mistakes are likely to occur with any one, but when an item like the above appears twice in the same article we advise Mr. Fox to give up trying to edit a musical paper. HALL.

Detroit Dashes.

DETROIT, November 6.

AT Fraternity Hall, on the evening of October 26, a concert was given before a very large assembly of interested workers in the Open Door Society. The program of varied hues consisted of three parts; the first one given up to special solo and ensemble numbers; the second one to four-handed pianoforte selections, played very tamely by Mr. Remick and Miss Lucy Cook, and the third part embodying a representation of Balfe's "Sleeping Queen," with piano accompaniment, and Mr. John R. Stirling stage manager. This operetta, written for Mr. and Mrs. German Reed and performed at the Gallery of Illustration (London), was the last new work that Balfe ever produced in his lifetime. It is graceful in its form and fresh in its harmonic effects. Miss Ida Sweeney as *Queen of Leen* and Miss Jennie Stoddard in the part of *Denna Agnes* did good work musically and in acting, though there is much room for improvement in both ladies as far as proper conception of characters and their respective merits is concerned. Mr. Oliver J. DeSole is no actor and but a mediocre singer, who never knows his lines well enough to be free from seeking support from others; he played the part of *Philippe D'Aguilar*, while *His Excellency the Regent* was fairly well interpreted by Mr. W. J. King, a young man with a good voice and similar intentions not properly guided. Our critical ear not being conversant with provincialisms we were unable to detect merit in Miss Metler's singing of a very stupid value written in the early exuberance of Mr. Ardit's life. Miss Metler has a good voice and deserves success.

October 30, in the afternoon, at Schwankowsky's Hall, Anton Strelezki gave his sixth pianoforte recital, which was fairly well attended. Mendelssohn, Schubert, Raff, Chopin, Schwarzenka, Rubinstein, Liszt and Strelezki were represented on the program, Mr. Franz Apel playing the second piano in Raff's "Chaconne," and Mr. Latscha the second piano to Liszt's "Fantaisie Hongroise."

Monday, Tuesday and Wednesday of last week the Mexican Typical Orchestra played at White's Grand Opera-House to rather small houses; those, however, that attended the concerts were immensely delighted with the peculiar combination of instruments unknown to this part of the world. That good, practical musicians are often totally ignorant of such matters as go far in making up an erudite interpreter of the divine art was demonstrated in the interview between a reporter of the *Free Press* and Mr. Antonio Cuyas, director of the orchestra, in which the Spanish gentleman expressed some

very funny ideas about orchestration as practised by the great European masters in contradistinction to the ridiculous practice of the Aztec descendant of reducing the great score of "William Tell" to the circumscribed limits of mandolines, guitars, salterios, a string quartet, one flute, piano and organ! Go to, my friend, and make a study of the Spanish and Portuguese composers of the present century only, and learn that the wood-wind, brass and percussion instruments are as liberally used in their scores as by Felicien, David, Bizet or Wagner.

The Boston Ideals, under the management of Mr. W. H. Foster, occupied the Detroit Opera-House for one week, commencing November 1. On Tuesday evening the elections caused quite a falling off in the receipts, but again the houses were very large the remainder of the week; hence the management has no reason but to congratulate itself on its good favor with the Detroit public. That the performances were uneven is a patent fact, and that two works—Donizetti's "Elisir of Love" and Flotow's "Martha"—were sacrificed to the barbaric blue pencil is also a painful fact, aggravated by the alterations, said to emanate from the pen of a certain Oscar Weil, a Bostonian "you know," and by the uncalculated introduction of lines not set down in Donizetti's score and entirely out of place in so charming and interesting a work. The manager should not allow it and the maestro should not tolerate it, and if our public in Detroit did not disapprove of it by hissing and other more violent measures resorted to in Paris, Dublin or in Italy, I am sure the New Yorkers, nay, not even the Brooklynites, will not put up with it, and the management will have cause to rue its own confidence in that great reviser of Donizetti, the Oscar Weil, of Boston. "Adina" was the new name for Donizetti's "Elisir d'Amore," and the soloists were Miss de Lussan, Tom Karl, Clark, Barnabee, Miss Cleary and Miss Lovejoy. The star of the evening was, of course, charming Zelle de Lussan, brilliant as the best of Veuve Clicot, well seconded by Tom Karl, who made up for lack of voice by his very interesting conception of the character of *Nemorino*. Barnabee is not the ideal *Dulcamara* as contemplated by Scribe, and several so-called funny sallies were entirely out of place. The ensemble work was very good, the stage management of Fred Williams capital, the orchestra in a great many places too loud for the comfort of soloists and enjoyment of the audience.

On Wednesday afternoon a badly chopped up, spiritless performance of Flotow's "Martha" cast its gloom over a very small audience, most of whom were students, who found only bitter disappointment in the muffled phantasies of a certain class of singers. That Marie Stone, who sang *Lady Harriet*, does not belong to that moody class is certain, for both her singing and acting were marked with precision and care, coupled with buoyancy most enjoyable. W. H. Clark as *Plunkett* and that clever comedian, Bainbridge, in the role of *Sir Tristan*, deserve much credit for their conscientious singing and playing. Mr. Tom Karl appeared tired and overworked, while Miss Huntington made but a poor impression as *Nancy*. Chorusers tame, orchestra out of sorts, consequently a thankless task for the painstaking conductor. Wednesday evening a brilliant audience was well entertained with a splendid performance of "Victor, the Blue Stocking," with alterations and interpolations, otherwise it would not be the work of the Boston Ideals. Aside from de Lussan, who was excellent, there were Labache, Huntington, that capital baritone MacDonald, the inimitable Barnabee, insignificant Lawton, Mena Cleary, excellent as *Friget*, and last but not least, the new basso, Ivan Morawski, whose splendid voice, good stage presence and histrionic talent will gain for him the recognition that he well deserves. Morawski, who played the insignificant role of *Sergeant Gruszecki*, was well received. Halévy's "Maid of Honor," and Auber's "Fra Diavolo" were the other two operas presented by the management, and on the whole, a very pleasant week's enjoyment is due to Mr. Foster.

Mr. J. De Zielinski gives his first subscription concert of chamber music at Phoenix Hall, November 23. Beethoven's septet, arranged as quartet for piano, flute, violin and 'cello, a serenade for piano and strings, by Gony, and Rheinberger's piano quartet will be the instrumental numbers, while Miss Beebe, of Jackson, will sing an aria by Oberthur and a song by MacKenzie. Mr. William Yunc, violin; Mr. W. Voigtlander, viola; Mr. Charles Heydler, of Cleveland, violoncello, and Mr. Emile Speile, flute, are the artists connected with Mr. De Zielinski.

Miss Jean Forsyth, soprano at the Central Methodist Episcopal Church, is back from her summer visit to England, and resumes her position in the choir the first Sunday in November.

The Detroit Musical Society is again on its legs, and promises some interesting concerts this winter.

The second concert of the Philharmonic Quartet was, with the exception of the only quartet number played by the club, a dismal failure. The singing of an ill-attuned vocal quartet was out of place in such classic surroundings, and the playing (piano) of Mr. Piutti not sufficiently characteristic to call for any special mention. Mr. Piutti is a new-comer, an able teacher and a worthy gentleman.

WANTED—Quartet of soloists, for one of the leading Episcopal churches in the city. Applicants may address, with references, to J. B. Simpson, Jr., Estey Piano Warerooms, No. 5, East Fourteenth-st.

...The *Times's* Sunday London cablegram says: "Dvorák's new oratorio, 'St. Ludmilla,' was performed on Friday for the first time in London, being produced by Novello's Oratorio Society. Albani repeated the success gained at the Leeds festival, and created a great impression by her artistic vocalization and intelligent reading of the part. Glenn was not so successful, singing the music for the first time and being consequently nervous. It is claimed by her friends that the part itself contains no elements of success, and that Patey, who created it, was successful because she invested it with an importance outside the composition. Dvorák was received with much enthusiasm. The verdict here of best musicians is that the music of this oratorio is disappointing. The English words are intensely dull and commonplace."

...The death of Von Huelsen, the intendant of the royal theatres of Prussia, recalls an incident of his administration of the Court Opera at Berlin, which has been much talked about among German musicians. About two years ago Rubinstein went to Berlin on invitation of Von Huelsen to superintend the production and direct the first representation of his opera, "Nero." As is the custom he arrived in time for the final rehearsal, and was getting along famously until he discovered that the performers were several pages ahead of him. He rapped for silence and inquired the cause. "An extensive cut has been made here in the score," explained the leader of the violins. "There will be no cuts in the opera," observed Rubinstein, quietly, and began again at the beginning of the scene. The musicians had got well into the excited music when the voice of Von Huelsen was heard from one of the boxes: "Excuse me, Mr. Rubinstein, I have ordered a cut to be made at this place." "But I composed no cuts in 'Nero,' Mr. Intendant," replied the composer, curtly, and with that he laid down his baton and left the theatre. "Nero" was produced in Berlin with cuts, but without Rubinstein.

Professional Cards.**Miss SARAH CECIL,**

Chickering Hall, New York.

FRANCOIS C. FISCHER CRAMER,Organist and Choirmaster,
Grace Church, Chicago, Ill.**ADOLF GLOSE,**Pianist, Accompanist and Teacher. Accompanying in Private.
Address 210 East Tenth Street, New York.**CAROLA DORN,**

CONTRALTO,

Metropolitan Opera House; Opera, Concert, Oratorio. Address for lessons—voice culture of the best (highest) German school—ENGAGEMENTS, 216 West Fortieth Street.

AUGUST A. WOLFFViolin,
88 1/2 Park (Fourth) Avenue.**MAX TREUMANN,**

Baritone, Concert, Oratorio and Opera. Vocal Culture. 1427 Park Ave., bet. 80th & 81st sts., New York.

JOHN BAYER,

Piano Instruction. Address, Steinway Hall, New York.

Mlle. ZÉLIA DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colby, 23 East 14th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPANI,

Vocal Culture, 217 Second Avenue, New York.

PROF. S. E. JACOBSON,

Violin School, Cincinnati, Ohio.

MISS JOSEPHINE E. WARE,Concert Pianist, Accompanist and Teacher.
405 Lexington Avenue, New York.**CARL ALVES,**Vocal Instructor,
1646 Park Ave., near 91st St, New York.**MME. MURIO-CELLI,**Vocal Instruction,
No. 18 Irving Place.**MR. AD. M. FOERSTER,**Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.**MR. GUSTAV L. BECKER,**Pianist and Teacher,
150 East 86th Street, New York.**MR. WILLIAM COURTNEY,**Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.**FREDERICK W. JAMESON,**Tenor. Oratorio and Concerts.
Care of George Colby, 23 E. 14th Street.**MME. LOUISE GAGE-COURTNEY,**Vocal Instruction,
Address 28 East 17th Street, New York.**MISS LAURA B. PHELPS,**

SOLO VIOLINIST.

"Miss Phelps possesses a fine technique, beautiful tone; indeed, all the qualities demanded of the virtuoso combined with youthful grace."

"OVIDE MUSIN."

Address, 24 Greene Avenue, Brooklyn, N. Y.

MADAME MARIE DAUSZ,Vocal Culture.
Address "The Florida," 37 Second Avenue, or care of Steinway Hall, New York.**ALBERT MORRIS HAGBY,**Piano Instruction,
Steinway Hall, New York.**M. L. BARTLETT,**

Voice Culture, Des Moines, Ia.

ACHILLE ERRANI,Vocal Teacher,
221 East 18th Street, New York.**MISS ELEANOR GARRIGUE,**Teacher of the Piano-forte.
Residence: 100 East 17th Street, bet. Union Square and Irving Place, New York.**MR. FRANK H. TUBBS,**Vocal Instruction; Conducting Singing Societies.
11 E. 14th Street, Room 3.**MRS. HELEN AMES, SOPRANO,**CONCERT AND ORATORIO SINGER,
Address 106 W. 55th Street, City.**MISS DORA BECKER,**

Concert-Violiniste. Address 150 East 86th Street, New York.

MISS HATTIE J. CLAPPER,

Contralto for Concert and Oratorio. Address Mr. W. Courtney, 27 Union Square, New York.

C. F. DANIELS,

Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

LOUIS BLUMENBERG,

Solo Violoncello. Address MUSICAL COLUMBIA, 25 East 14th Street, New York.

ANNA BULKLEY HILLS,Contralto. Concert and Oratorio,
American Exchange, London.**MRS. BELLE COLE,**

Mezzo-Soprano, Contralto, Oratorio and Concerts. The under-signed is authorized to make engagements for Mrs. Belle Cole. Geo. Colby, 23 E. 14th Street, New York.

MISS KATE BENSBERG,Soprano,
Concerts, Cratorio and Opera. Address L. M. Ruben, Manager, 40 Union Square, New York.**MRS. FLORENCE CLINTON-SUTRO,**Teacher of the Piano-forte and Concert Pianiste,
292 Fifth Avenue, New York.**MAX BENDHEIM.**

Basso Cantante for Oratorio, Concerts and Vocal instruction.

Care of Wm. Knabe & Co.,
112 Fifth Avenue, City.**THEODORE SUTRO,**

Attorney and Counsellor-at-Law, 99 Nassau Street (Bennett Building), uptown address, 292 Fifth Avenue, New York.

MME. RIVE-KING.Season 1886-7. Time all filled.
Permanent address, Chickering Hall, New York.**FREDERIC GRANT GLEASON,**Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.
Address, 170 State Street, Chicago.**C. A. CAPP,**(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address:
25 Union Square, New York.**DR. L. H. FRIEDBURG,**40 East Tenth Street, New York.
Professor of the German language. Grammar, Elocution, Clear Pronunciation for Vocalists. Lessons at teacher's or at pupil's residence.**M. DEYO,**Solo Pianist, and Teacher of the Piano-forte
Address Steinway Hall, New York.**J. F. VON DER HEIDE.**

Kullak's Academy of Music, and Böttcher's High School for Piano-forte, Berlin. Piano-forte, Harmony and Counterpoint. Lessons in Ensemble Playing (Violin). Address STEINWAY HALL, New York.

VOGT CONSERVATORY OF MUSIC,

No. 29 East 14th Street, New York City.

Mme. ANNA DRASDIL-KERSCH,

CONTRALTO,

Herr JOSEPH KERSCH,

BASS-BARITONE,

Graduate of the Vienna Conservatory.
Concert and Oratorio. Vocal and Piano Instruction, No. 337 Second Avenue, between 19th and 20th Streets.

THE

SETH THOMAS**WATCH****Best Watch in America
for the Price.****Miss MARIE G. LUKSCH**

Has returned from Vienna, and wishes to announce to her former pupils that she is now ready to resume her

INSTRUCTION IN VOCAL CULTURE.

New pupils will please apply between two and four P. M.

Miss LUKSCH WILL FORM CLASSES.**Residence: 130 East 59th St., New York.****JULIUS BAUER & CO.**
PIANOS

Contain the most important improvements introduced in recent years, and are up to the

HIGHEST STANDARD OF EXCELLENCE.**THE BAUER PIANOS**Being manufactured in Chicago, buyers are enabled to obtain them of first hands, and thus secure a **STRICTLY FIRST-CLASS INSTRUMENT** at a moderate price.**JULIUS BAUER & CO.,**

156 and 158 Wabash Avenue, Chicago.

THE PETERSILEA ACADEMY OF MUSIC**CEASES TO EXIST!****A CARD.****Mr. CARLYLE PETERSILEA**

Pegs to announce to the public and to his patrons that he has disposed of his Music School, and that from this date that institution ceases to exist as "The PETERSILEA Academy of Music, Elocution, Languages and Art."

Mr. PETERSILEA will hereafter teach only in the **NEW ENGLAND CONSERVATORY**, Franklin Square, where he will be pleased to see his former pupils and all others who may wish to avail themselves of his services.

With thanks for past liberal patronage, and soliciting a continuance of it in this new and broader field, he begs to remain,

Very truly,
CARLYLE PETERSILEA.All applications for Mr. PETERSILEA's services should hereafter be sent to the **New England Conservatory of Music, Franklin Square, Boston.****AMERICAN****Conservatory of Music and Elocution,****WEBER MUSIC HALL, CHICAGO.**

Faculty consists of eminent artists and instructors. Course of study thorough and comprehensive.

J. J. HATTSTAEDT, General Director.
NOYES B. MINER, Vocal Director.
WALTER C. LYMAN, Manager Dept. of Elocution.

CATALOGUES MAILED FREE ON APPLICATION.

HEINR. KNAUSS' SONS,

-AT-

Coblentz on the Rhine.

ESTABLISHED IN 1832.

PIANO * MANUFACTURERS

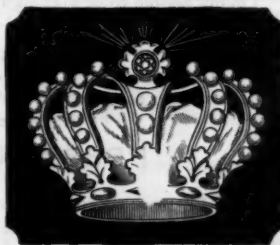
-TO THE-

Emperor of Germany.

First Golden Medal of the Kingdom of Prussia.



First Golden Medal of the Kingdom of Prussia.

Beautiful Tone; Fine Touch; Excellent Workmanship; Tasteful Casework; Remarkably Cheap Prices.**"CROWN" ORGANS,****For Church and Parlor use.**

MANUFACTURED BY

GEO. P. BENT,

300 to 306 Dearborn Street, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.

WATERLOO ORGANS

- ARE NOTED FOR -

UNEQUALED QUALITY OF TONE, SUPERIOR DESIGN AND FINISH OF CASES, DURABILITY.

They Pump one-half easier than any other Organ made.

SIX OCTAVES A SPECIALTY.

To dealers wanting a strictly first-class Organ, at a fair price, we invite correspondence. Ample protection in territory guaranteed. We give herewith cut of Piano Case made only in six octaves and finished in Solid Walnut, Ebony or Mahogany finish. The best Piano-Case on the market for the money.

WRITE FOR PRICES.**MALCOLM LOVE & CO., Waterloo, N. Y.****"THE TECHNICON."****THE LATEST AND MOST SCIENTIFIC APPARATUS EVER INVENTED FOR DEVELOPING THE TECHNICAL CAPACITIES OF THE HAND.**

THE TECHNICON is not a dumb key-board, or key-board of any kind, but a scientific instrument whereby the muscular and nervous organizations involved in Piano Playing can be systematically and economically strengthened. It also counteracts the harmful influences of attempting to study exclusively on the key-board.

N. B.—Read the inventor's Treatise on the "Development of the Hand for Piano Playing," sent to any address on receipt of 20 cents in postage stamps.

Prices and opinions of eminent pianists, and all information on application to

J. BROTHERHOOD, No. 6 West Fourteenth Street, New York;

Or care of G. SCHIRMER, 35 Union Square, New York.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 352.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.
Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00
Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, NOVEMBER 10, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE STREET,
CHICAGO, November 6, 1886.

WITH the close of the present week we can say there has been some slight improvement in the retail business of the city. We have had a week of lovely weather, and if there is no business being done now, we don't know when there would be. Unintentionally, in the list of dealers on Wabash-ave. we overlooked the well-known house of Weber, who are nicely located on the corner of Jackson-st., and have pleasant and extensive warerooms under the joint management of Mr. C. Curtiss and Mr. Ferdinand Mayer, who work together in the utmost harmony. In this connection, it is proper to mention that Mr. Mayer is soon to leave the Chicago house and resume the management of the retail department of the New York wareroom. This step was rendered necessary on account of climatic influences on the health of Mr. Mayer, who has had to seek a respite several times from the rigor of Chicago winters. Mr. Curtiss continues on as sole manager of the Chicago branch, and we understand that some negotiations are in progress to give Mr. Curtiss some needed assistance, which is rendered necessary by the retirement of Mr. Mayer.

Messrs. Julius Bauer & Co., through Mr. Schnieder, the manager of the piano department, report an excellent trade in both their retail and wholesale branches. Mrs. Carter Harrison, the wife of the mayor of this city, recently purchased one of their pianos. We can commend the style of her selection, which meets our ideas of how an upright should be constructed. It has solid panels, no swing desk, or, to express it more clearly, like a closed-front Steinway upright.

Mr. Charles S. Brainard, of S. Brainard's Sons, of Cleveland, Ohio, has been making Chicago quite an extensive visit, and reports great success with the Fischer piano in their Cleveland house; he says their sales of these pianos have doubled.

Mr. George W. Furniss, who was formerly with the above house for five years, and more recently with Oliver Ditson & Co., of Boston, has made a re-engagement with the Brainards, and will be general manager of their sheet-music and book department.

The Sterling Company have ready for the market two new styles of organs, and their new style D piano, which is the lowest-price piano made by them, will hereafter be made in such quantities as will enable them to fill their orders, unless orders should flow in 'way beyond their expectations. Thirty-six organs and pianos are the result of one little order from Texas. We noticed a great improvement in the action of one of their large

style of pianos, and with such constant endeavors this company are bound to build up a very large business.

Messrs. C. A. Smith & Co. are exceedingly busy, and find difficulty in supplying the demand for their pianos. We think it almost a foregone conclusion that in the future the agents throughout this great Northwestern country will find that it pays for them to buy directly from manufacturers, instead of having their pianos consigned to them, and through second hands, at that, as very, very many of them have been doing; it seems as though dealer and consumer alike would profit by this method of dealing.

Messrs. Gerber & Gram, of Milwaukee, have just secured the agency of the Haines Brothers piano. We congratulate them on securing the agency of so good and popular an instrument. This was brought about by a visit by Mr. T. Floyd-Jones, the manager of Haines Brothers' branch house here. We understand from Mr. Floyd-Jones that Gerber & Gram find their quarters too limited for their growing business and that they have secured new and larger quarters on Grand-ave., not far from the Plankinton House. Mr. Jno. G. Woods, the president of the Sumner County Bank, at Wellington, Kan., ordered by mail of the Haines Brothers' branch house a No. 7 polished rosewood. We saw this piano and can say it was a beauty. No house in the city sends out goods in more perfect condition than Mr. T. Floyd-Jones.

There have been very few piano men in the city this week. One of the most prominent was one of the firm of J. & C. Fischer, the old and well-known piano manufacturers, but he was here more on his way to some other point and on a simple visit.

Mr. M. C. Spangler, of Wenona, Ill.; Mr. W. R. French, of La Grange, Ind.; Mr. E. E. Chandler, of Boone, Ia., are the only others we heard of. Such a dearth of visitors has not occurred since we have been in the city. It cannot be denied that business is none too good; and there are rumors of stock-yard riots almost continuously, which it is well known paralyzed business completely last spring, and no doubt the mere rumor of trouble keeps many people from visiting the city.

We notice that Mr. Wm. Rohlfing, of Milwaukee, has just returned from a long visit to Europe. We shall visit Milwaukee very soon, and hope to have something interesting to say about our sister lake city.

PRESIDENT GUILD

WE were thoroughly surprised a few days ago to receive a circular headed "The Guild Piano Company," under which title appeared the following: GEO. M. GUILD, PRESIDENT; A. L. FESSENDEN, TREASURER. Is Mr. Fessenden or Mr. Wildes aware of the existence of such a circular and its dissemination among the piano agents and dealers? Is Mr. Fessenden of the Townsend National Bank the treasurer of the Guild Piano Company? Until the receipt of this circular we were under the impression that the Guild Piano Company was a company which, incorporated under the laws of Maine, had recently made a composition with its creditors, which were chiefly a number of Massachusetts national banks, and that these banks had agreed upon Mr. Fessenden, of the Townsend National Bank, as the trustee of this Guild Piano Company, under the settlement made between the creditor banks and the Guild Piano Company. That was our impression; that is to day the impression of the piano trade.

But, lo and behold! Here is a circular which does not indicate any trusteeship, but, on the contrary, necessarily attempts to frustrate the impression that has prevailed by making it appear that Mr. Fessenden is not only not a trustee, but (far from it) the treasurer of a company of which George M. Guild is president. Given such an impression and George M. Guild's position, in juxtaposition to that of Mr. Fessenden as treasurer of a company, becomes a most enviable one.

But can Mr. Fessenden or Mr. Wildes permit this circular to circulate? Is it not the embodiment of a falsehood? Does it not misrepresent the true condition of things? We doubt whether either Mr. Fessenden or Mr. Wildes knows of the existence of this circular.

Illidge, formerly one of the traveling men of the New England Piano Company, has been employed by Mr. Fessenden and Mr. Wildes (mind, not by President

Guild) to represent the Guild Piano Company on the road, and it is supposed by the two first-named gentlemen that he will, within a few weeks, be able to supply the company with sufficient orders to enable the factory to run up to its full capacity.

This is an impossibility. Neither Illidge nor any other piano salesman can accomplish anything of the kind in view of the late developments in which Mr. Guild's name has figured. The piano trade keeps itself informed and now, on the strength of this new discovery, which presents additional embarrassment as to the true status of affairs, as it discloses relations between Mr. Guild and Mr. Fessenden which were never supposed to exist and which we doubt—this development will make it very difficult for Mr. Illidge to explain the status to agents, and without a logical and true representation to the agents he cannot restore the confidence which it is necessary every piano must enjoy in order to make any transactions with it.

It must be remembered that pianos are articles of commerce that must be warranted by the manufacturers. What value has a warranty to the dealer or purchaser when the status of the manufacturing concern is in doubt? None. Consequently, Mr. Illidge has a task before him from which he may well shrink without hesitation.

If Messrs. Fessenden and Wildes really and earnestly desire to become members of the piano trade by acquiring the controlling interest in the Guild Piano Company in order to conduct it as a business enterprise, we can offer them suggestions which will at once restore the confidence of the trade and give them an excellent opportunity to inaugurate a bright future. But this never will be done or can be done as long as there are any circulars, cards, letter-heads, &c., in circulation with the name of George M. Guild on the same figuring as president of the Guild Piano Company. Furthermore, we predict, with a complete knowledge of how these matters operate in this trade, that neither Mr. Illidge nor any other traveling salesman will be able to accomplish anything stable or permanent from which Mr. Fessenden, as trustee, will be able to meet the maturing obligations of the Guild Piano Company, as long as George M. Guild appears as the controlling element in the company.

THE Committee on Rumors says that it would not be surprised to find Mr. Antonio de Anguera in charge of the Chickering piano in Chicago very soon.

AUGUSTUS BAUS & CO. are doing the largest trade in Baus pianos that has thus far taken place. All their agents are pushing the pianos to the front, and there is a regular boom in Baus pianos.

A PRETENDED friend of yours takes you to a firm with which he is on a very intimate footing and you make a purchase. You subsequently discover that this pretended friend received a commission from the firm with which he is intimate. You tell him of your discovery and he says he will show you a denial in writing. Say this happened on a Monday. On the following Thursday he brings and shows you a letter from the firm addressed to him in which his lie to you is corroborated, although in a hesitating manner.

Under the circumstances, would you not consider such a pretended friend an enormous fool for expecting you to believe that he could not have secured any kind of denial from his friends, the firm with which he is intimate? Certainly you would consider him a fool unless you wanted to pass as a fool yourself.

A Very Complimentary Letter.

WORCESTER, MASS., October 30, 1886,
Messrs. T. F. Kraemer & Co., 103 East Fourteenth-st., New York:

GENTLEMEN—Allow us to compliment you on your Style O patented piano scarf with front.

It takes with good classes of trade and is the very best of any scarf we have yet seen. The only comment drummers for other goods who see it make is: How do they do it? How can they make it at such low price?

Please send us at once by Earle & Prew express twelve more, and also some square covers. Yours truly,

C. L. GORHAM & Co.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

STERLING PIANOS AND ORGANS,

— MANUFACTURED BY —

THE STERLING COMPANY,

C. A. STERLING, President. R. W. BLAKE, Secretary and General Manager.

PIANOS MADE ON STRICTLY RELIABLE PRINCIPLES.

Material and workmanship first-class throughout. In beauty of design and finish unsurpassed.

WE ASK DEALERS THROUGHOUT THE COUNTRY TO
CORRESPOND FOR PRICES.

Western Office and Warerooms:

179 and 181 WABASH AVENUE, CHICAGO, ILL.

FACTORIES—DERBY, CONN.

THE STERLING COMPANY.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled Judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

KRAKAUER

BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER

ESTD 1840.

PIANOS

RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREROOMS: —

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000

NOW IN USE.

THE TRADE LOUNGER.

THE important matters pertaining to the affairs of Mr. George M. Guild, of Boston, have occupied the time of THE TRADE LOUNGER to such an extent that he has been compelled to desist from his usual work in this department until now. Things are, however, coming to a focus and he will soon be able to lay before the readers of THE MUSICAL COURIER some interesting chapters of information which will be of benefit to the piano trade and at the same time demonstrate the consistency of the policy of this paper.

I understand that some of the editors of some of the music-trade papers are already engaged in the preliminary work of getting up their annual Christmas numbers, as they are pleased to call these special issues. Last year I proved conclusively that the nature of these Christmas numbers was decidedly illusive and that they savored highly of humbug. In order to be in good time I will worry the trade for a few moments to show once more that every cent paid for the purpose of advertising or in any shape patronizing a Christmas number is money wasted.

Take all the back Christmas numbers of the music-trade papers and scrutinize them carefully, and you will find that each and every one is simply a heavy mass of indiscriminate puffs, known to be paid for, and therefore without value, or a conglomeration of advertisements of pages and half-pages, all nearly alike, and therefore of no value. For instance, how much good can accrue to Sohmer & Co., say, if that firm has a page in a Christmas number, and immediately next to it, or any where in the same number, a page advertisement of Weber or of Chickering & Sons can be found. No good; none whatever. Sohmer & Co., or any other firm, can gain an immense advantage by appearing in a special advertisement in any issue of a paper in which no competitor has a special advertisement, but when competitors have a special advertisement in the same number of a paper it brings no profit or glory to any of them, or, as the case may be, to Sohmer, or Chickering, or Weber, or Steinway, or any competitor. None whatever.

The rule holds good with all firms. It is nothing but child's-play. Take Emerson, Christie; take Gabler, Haines Brothers, Behning, or the Estey Company, or Fischers, or a dozen more, with Briggs and Hallet & Davis and Woodward & Brown, and Hardman, and Behr Brothers & Co., and Baus and Decker & Son, and two or four dozen more, and all of them with half or whole pages of advertisements in one Christmas or special number, and not one of these firms can derive any substantial benefit from it. They are all noticed alike, and all must be treated alike, and for that very reason I have always decided against bringing out a Christmas number.

Besides all this THE MUSICAL COURIER is a Christmas number every week, without the disadvantages of the big Christmas sheets I am criticising. This paper needs no special Christmas number for that reason alone. In addition to this it seems to me an acknowledgment of much mental poverty when editors tacitly admit that during fifty-one weeks in the year their papers are ordinary and only once a year do they produce a real paper. I believe in the reverse rule. This paper is extraordinary fifty-one weeks in a year and during Christmas week, the busiest week in the year, when merchants and manufacturers are driven to death with work and sales, this paper, in order to give them a little time to attend to their own busy affairs, is ordinary. In fact that is the very week when I want a rest myself.

Therefore, gentlemen of the trade, sit down hard on the humbug Christmas special numbers that are read by no person, as you know from your own experience. Should an impecunious journalist annoy you with pleading for an advertisement in a Christmas number, give him a check and tell him "Chestnuts! Keep my advertisement out of it. I want to be distinguished by my absence." And if you all do that it will end the absurd tax put upon you under the guise of a Christmas number.

The following article appeared in the influential Boston *Traveler* one day last week:

A dangerously clever circular is being extensively circulated in certain circles by a pianoforte house in New Jersey, whose methods are similar to those of the sinuous Beatty.

This evidently refers to the extensive advertisements lately diffused by Cornish & Co., Washington, N. J. It is my opinion that Cornish & Co. are engaged in a very risky business. While they, as organ manufacturers, are entitled to the privilege of advertising their organs

in any decent way, shape or manner, it is certainly illegitimate for that concern to advertise itself extensively as a piano manufacturing firm. Cornish & Co. do not manufacture pianos, and when they sell a piano to a person who buys it under the impression that it is made by Cornish & Co., as advertised, they certainly place themselves in a position of risk and danger. Should the information reach the piano purchasers of Cornish & Co. that no such firm of piano manufacturers exists, everyone could return his piano and demand the return of his money, and should such a case arise THE MUSICAL COURIER, which is opposed to misrepresentation, would willingly assist the man who bought a Cornish piano in recovering his money.

During the first nine months of 1886 the value of imports of musical instruments into the United States amounted to \$198,338 more than the value of the same imports during the same nine months of 1885.

The total value of imports of musical instruments into this country during these nine months in 1886 was \$1,130,923. Most of the material comes from Germany.

The following article, from the *Pall Mall Gazette*, is interesting:

A new and strange crusade is being preached in Paris, where just now it is sought to turn a source of nuisance into a source of revenue. Pianophobia has declared itself virulently in the most unexpected quarters. M. Reyer, who is a member of the Institute, and himself a composer of no mean ability, has drawn up a bill which, if passed, will bring into the Treasury some 9,000,000f. or 10,000,000f. His idea is to tax pianos. As a nuisance they have lately got beyond all limits in Paris. M. Reyer speaks pathetically of what he and his fellow-countrymen have suffered from arrangements of "Guillaume Tell" or "The Huguenots," and says, indeed, with some truth that such performances have stifled music as an art. He proposes that 20f. a year be paid as a license for the use of each piano, the tax, however, only applying to the capital. There are to be exemptions from its incidence. Governesses and persons who derive their incomes from the study of music have not to pay the tax, and special cases may be made for relief from it. If M. Reyer's suggestion is not carried out, it is proposed to make the playing of a piano in a room with an open window liable to a fine. Paris does not in this case hesitate to take a hint from Germany.

This taxing of pianos is an old story, but it will take many years before anything of the kind will be attempted in this country in times of peace.

Everybody in Massachusetts interested in such matters is surprised at the remarkable run made by Mr. Geo. T. McLaughlin, proprietor of the New England Organ Company, who was the Democratic candidate for Congress in the First Massachusetts District. The district has been overwhelmingly Republican ever since the party came into power, and Mr. Davis, who ran as the Republican candidate, is the present incumbent of the seat in Congress. Last year he was elected by a majority of 6,981, and Mr. McLaughlin now cut this down to 2,715, a loss of over 61 per cent. to be accounted against the Republicans. This is an immense moral victory, for it was generally known that Mr. McLaughlin stood no chance of election; but even the most sanguine supporters of that gentleman did not expect him to pull down the Republican majority to a fighting basis. All in all, November 2 was a great day for Geo. T. McLaughlin.

I see that President Cleveland last Friday suspended Mr. Francis E. Warren as Governor of Wyoming Territory and appointed a Mr. Geo. W. Baxter in his place. The reason for the suspension must be a political one. Mr. Warren is at the head of the Warren Mercantile Company, and in this is a large piano and organ department. He has purchased many hundreds of pianos and established a large trade in them in his section, his transactions with the manufacturers being so satisfactory during the past years, and while building up this trade, that he has always been referred to in the most complimentary manner.

I believe that I predicted that Col. Levi K. Fuller would make an excellent presiding officer of the Vermont Senate. In his capacity of lieutenant-governor he presides over the deliberations of that body and I am pleased to reproduce the following lines from the Burlington (Vt.) *Clipper* referring to his ability in the direction I allude to:

At the various joint assemblies thus far held, Lieutenant-Governor Fuller has demonstrated that he has executive ability by far above the average men called upon to fill the position, and he invariably moves in the even tenor of his ways.

It will be seen that his ability as a parliamentarian has been demonstrated in the difficult task of handling joint

assemblies, that is the two Houses—Senate and Lower House—in one.

A most unique advertisement has just come under my observation and upon reading it, it will be admitted that it requires ventilation. It originates from Chicago, where the advertiser is in a kind of publishing business:

WORTHLESS PIANOS AND ORGANS

are flooding the country because purchasers have not the opportunity to select from a large stock. About the only way to get a good instrument is to have a competent person select it. The best manufacturers make some inferior instruments that "must be sold," and they can best be sold where they cannot be compared with any others.

We can save purchasers from \$50 to \$100 by selecting in the large houses of Chicago.

We are not pushing any especial kind, but are enabled to buy for cash any instrument at a less price than agents generally pay. Any of our subscribers or their friends that think of purchasing an instrument would do well to communicate with us in reference to it. Address,

S. W. STRAUB, 236 State-st.

Now, let us take a look at this. The first statement is ridiculous, and the second, in which Mr. Straub says that "the only way to get a good instrument is to have a competent person select it," is mischievous, as it offers an encouragement to the commission fiend. The way to get a good instrument is to leave it to your local dealer, if he is a man or if it is a firm which is known to be honorable. Don't have any third party to "select" for you or in any other manner to interfere between you and the dealer, for you must pay out of your pocket the commission which this third party, the party that "selects," receives from the dealer. The dealer simply charges so much more and pays the difference between the sum you would have paid without the assistance of the party that "selects" and the sum you pay because of the assistance of the party that "selects," to the party that "selects," and you are minus so much money. Mr. Straub then insults the large class of honorable piano-manufacturing firms by saying that they make some inferior pianos that "must be sold." There is not one piano-manufacturing firm of eminence which would permit an inferior piano of its make to be sold or leave the factory. The piano manufacturers are too sensitive, too intelligent, to permit an inferior instrument to damage a hard-earned reputation. Should one by accident pass into the hands of an agent, they would be anxious for its return, to replace it with a sound instrument. I am not referring to stencil or trash pianos; I refer to the general run of pianos made by responsible firms.

Mr. Straub then publishes some very grave falsehoods. He says that he can save purchasers from \$50 to \$100 by selecting in the large Chicago houses, and that he can buy for cash any instrument at a less price than agents generally pay. Mr. Straub must excuse me for contradicting him by simply stating that he can do nothing of the kind. I hereby offer, in the name of THE MUSICAL COURIER, to place a forfeit of, say, \$200 in the hands of any responsible piano house, which is to be given to any charitable institution in Chicago selected by Mr. Straub, if he can buy pianos for cash for less than the Chicago firms or agents pay. Such nonsensical palaver is too absurd for further elucidation. Mr. Straub had better withdraw his advertisement.

What are we going to do about the decision of the Secretary of the Treasury, which admits pianos that have been bought and used in Europe free of duty into this country?

I see that R. Lertz, of Baltimore, one of the liveliest houses down there, has given Behning & Son a large order and made the Behning piano his leader. This is an excellent move and will prove remunerative to the Lertz house, which is now determined to push the Behning pianos on their merits. Mr. Lertz will find that the Behning piano is a splendid leader.

It has just been discovered that the grand piano can be utilized for other practical purposes besides playing upon it. Mr. Libbey, who conducts the well-known Brevoort House on Fifth-ave., says that his hotel was overrun with patrons to such an extent last week that one night, when Wayne McVeigh, of Philadelphia, arrived pretty late, he had to put him to sleep on a grand piano on which a bed was improvised. This improvisation was original, in the full sense of the word.

—Messrs. Malcolm, Love & Co., manufacturers of the Waterloo organs, Waterloo, N. V., shipped more organs in October than in any other month since the establishment of the business. The sales of the firm were 50 per cent. increase over October, 1885.

The Trade.

—The Sohmer factory over in Long Island City will be an imposing structure when completed.

—Frank P. Anderson, of Anderson & Co., the Brooklyn agents of the Hardman and the New England pianos, was married on Thursday evening last.

—Wegman & Henning, Ithaca, N. Y., have made arrangements to increase their production of pianos. Additional facilities have already been procured.

—J. & C. Fischer are nearly 400 pianos behind on orders. This information is given after an actual count from the books made by our trade editor. How is that?

—James M. Starr & Co., of Richmond, Ind., write to us that "Our trade is all we can supply and we are doing all we can to increase our output." The Starr piano continues in its successful career.

—Mr. George H. Chickering, who was elected president of the Handel and Haydn Society, of Boston, to succeed the late C. C. Perkins, has been vice-president of the society for twenty-nine years.

—Haines Brothers are far back in orders, but the factory is rushing right along and the shipments are larger than ever before in the history of the house. See our Chicago letter for other news about Haines Brothers.

—At Ernest Gabler & Brothers' factory the experiences of last year are repeating themselves, as the factory is kept running after working hours and at night. The demand for Gabler pianos is far above the average.

—Peloubet & Co., of Bloomfield, N. J., are manufacturing a most remarkable reed-pipe organ. We may be able soon to indicate where one of these organs can be seen in this city, when we will give a complete description of the same.

—Messrs. George Steck & Co. have had one continuous rush of retail business since the middle of September and there are no signs of its abatement. The retail trade of this firm is an indication of the reputation which is enjoyed by the Steck piano in the metropolis and vicinity.

—We glean from *Presto* that Fanton & Mason, of Belle Plain, Ia., have been succeeded by G. C. Fanton, that A. H. Salmon, a dealer in Newton, Ia., is dead, and that J. W. Zimmerman, now of Davenport, Ia., might remove to Burlington in the interests of the Kimball house.

—Mr. C. D. Pease has not been enjoying his usual health since the loss of his youngest child, but he is about again now. The addition to the factory, running twenty-five feet front, just east of the factory building on Forty-third-st., is rapidly nearing completion. The firm is very busy.

—Among patents granted during week ended October 26 we notice:

For music-leaf turner, to A. Kemper.....No. 351,604
For keyboard for instrument, to E. Stroud.....No. 351,477
For string-holder for instrument, to E. Schwarzer.....No. 351,406
For metallic frame for pianos, to J. Gramer.....No. 351,696

Among patents granted during week ending November 2 we notice:

For music-leaf turner, to J. R. Saye.....No. 351,800
For mechanical musical instrument, to H. F. Hambruch.....No. 352,054
For opera-chair, to J. A. Callahan.....No. 351,899
For combined organ and piano, to R. A. Kemp.....No. 352,060
For reed organ, to H. Schwesinger.....No. 351,803
For pianoforte, to G. M. Guild.....No. 351,761
For pedal attachment on pianos, to J. Cray.....No. 351,743
For chin-rest for violins, to W. V. Arthur.....No. 351,952

—We notice the following in a Little Falls (N. Y.) paper:

The Edison Electric Light Company, of New York, closed a contract Tuesday with Alfred Dolge, proprietor of the felt works at Dolgeville, to put in 500 incandescent lights. This building is four stories high and 700 feet in length. The plant is to be installed and in running order by November 20. David Cronin will put in the plant, and it will be as large as the one in use in this village. The dynamo machine will weigh 10,500 pounds. The building will be encircled by twenty-four fifty candle-power lamps, which will be used in case of fire. Their machine can be kept running, and is known as an independent circuit of triple wire. The wire to be used for installing this plan is waterproof, very expensive and will weigh 1,000 pounds.

—Mr. C. C. Briggs, Jr., of C. C. Briggs & Co., Boston, spent Thursday and Friday last in this city on business connected with the sale of the Briggs piano. There has never been a time when Briggs pianos sold so steadily, similar to the sale of a staple article, as they do at the present time. They have an established reputation and one of those mediums that have insisted all along that the value of Briggs pianos would be recognized is THE MUSICAL COURIER.

—Messrs. Decker & Son have recently made certain trade connections which will compel the firm to increase its manufacturing facilities if it desires to fill all orders with reasonable promptness. We are not at liberty at present to give the details of the transactions, but they involve the sale of many Decker & Son pianos in two different localities.

—The piano recitals of Professor Burmeister, at the Peabody Institute, Baltimore, have given additional evidences of the excellent qualities of the Knabe grand pianos, which Professor Burmeister plays. Some of the local critics have written highly complimentary remarks about the Knabe grands.

—Mr. Blumber, representing the Weber piano in Philadelphia at present, may go to Chicago to assist Mr. Curtiss after Mr. Mayer's departure.

—Charles Blasius and his eldest son and Mr. John Pike, of Philadelphia, were in town last week.

—A. D. Coe, the Weber agent in Cleveland, Ohio, is in town. He will probably carry a stock of Mason & Hamlin uprights in the future.

—Behr Brothers & Co. find a constantly increasing demand for their Harmonic uprights.

The Knabe Pianos.

NOTHING is more certain than that in the end merit will come out victor. Especially true is it in this age of competition. Cheapness and extensive advertising will often combine to give a second-rate article a certain popularity, but it is always short-lived. People detect the "sell," and the article disappears from sight. A glance through the columns of our trade journals will show this. Hence, when we find an article which not only maintains but increases its popularity, then it may be fairly concluded that there are qualities back which account for it.

An article in point is the Knabe pianoforte. This has been before the public now for nearly 50 years, and it has been a half century of steady, sturdy growth. There are not many musical persons in this country who are not familiar, at least, with the reputation of these instruments, so that description may seem superfluous. A few words, however, regarding the energy, perseverance and success of the house may not be out of place. There is a German proverb that the meaning of life is "to strive" and Messrs. William Knabe & Co. have, in their manufacture of pianos, certainly exemplified the saying to its fullest extent.

The factory of Messrs. Knabe & Co. is located at Baltimore. The main factory, Eutaw and West streets, has a frontage of 210 feet on Eutaw-st. by 165 on West-st., with an annex building on the opposite side of the street of 165 feet by 50 feet, covering, together with its lumber houses and yards, an area of three acres. The centre part is of pressed brick, after the composite style of architecture, with a gable peak, and on the roof is a handsome cupola. From this one can obtain a magnificent view of land and water for miles around, the floor of the cupola having an altitude of 100 feet.

The interior of the building is divided by heavy brick walls with iron doors leading from one part to the other. These are precautionary measures against fire. The buildings are five stories high, and every part of the piano is made therein, Messrs. Knabe & Co. making their own actions and hammers, as well as every other part of the instrument. The capacity of the factory is sixty pianos per week, giving employment to 500 men. All parts of the building are thoroughly ventilated and supplied with water and all modern conveniences. The Baltimore papers speak in the highest terms of the appointments and capacity of the factory.

In the selection of a piano three things are usually taken into consideration, tone, touch and durability. Knabe's instruments combine all the essentials,—immense power with exquisite sweetness, wonderful endurance with a most easy and at the same time elastic touch. As regards singing quality, we cannot do better than quote the testimony of Ilma de Murska, when she was in New York: "Its brilliancy and equality of tone and its rare singing power made it a source of delight to any lyric artist and a faithful interpreter of the great works of the operatic stage." Their instruments include all classes—square, upright and grand. The squares possess this full and clear tone and a rich and sonorous quality. The uprights are exceedingly handsome, having a clear and beautiful scale, with a power in the lower octaves rarely found in instruments of that class. And the grands have everything in perfection. They are magnificent instruments, the scale is finely graduated and the tone brilliant, powerful and sympathetic.

Besides the extensive establishments at Baltimore, New York and Washington which are conducted by the firm themselves, they have agencies for the sale of their pianos in all the principal cities of the United States, Canada and in many of the large cities abroad. The agency in Boston is in charge of Mr. S. W. Tyler, at 128 Tremont-st.—*Boston Advertiser.*

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d St | Factories, 251 East 33d and 406 and 408 East 30th St.
NEW YORK.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT Pianoforte Actions,455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

* ESTABLISHED 1843. *

WOODWARD & BROWN,**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

WHEELLOCK PIANOS

MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREHOUSES:

No. 25 East 14th Street,
NEW YORK.**EMERSON PIANO COMPANY**

(ESTABLISHED IN 1849.)

Manufacturers of SQUARE, UPRIGHT AND COTTAGE

Piano-Fortes.

More than 40,000 Made and in Use.

EVERY PIANO WARRANTED FOR SEVEN YEARS.

+ Illustrated Catalogue Free. +

Warerooms, 146 A Tremont St., Boston.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO., 444 SHOOME STREET, NEW YORK.
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT, *

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue & Broadway,

NEW YORK.

JAMES & HOLMSTROM,

233 & 235 E. Twenty-First St.,

NEW YORK.

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE
EXCELLENCE OF THEIR INSTRUMENTS.PIANOS OF STRICTLY FINE GRADE AT
MEDIUM PRICES.

— WE MANUFACTURE —

Grand, Upright and Squares.**HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT,

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREHOUSES: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.**UNION CENTRAL****Life Insurance Co.**

HIGHEST INTEREST RATE!

LOWEST DEATH RATE!

LARGEST DIVIDENDS!

ENDOWMENTS at LIFE RATES!

Assets, over \$3,000,000.

PHILIP H. FRASER, Gen'l Agent,
18 Wall Street, New York.**C. A. SMITH & CO.**

WHOLESALE MANUFACTURERS

— OF —

Upright & Pianos.

OFFICE AND FACTORY:

89 and 91 East Indiana Street,
CHICAGO.**NEWBY & EVANS'****Upright Pianos**ARE DURABLE AND WELL FINISHED
INSTRUMENTS.

PRICES MODERATE.

Factory, 528 W. 43d Street,

NEW YORK.

JARDINE & SON

ORGAN BUILDERS,

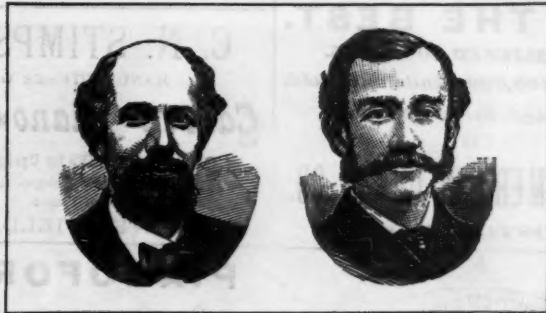
318 & 320 East 99th St., New York.

LIST OF OUR LARGEST
GRAND ORGANS:Fifth Avenue Cathedral, N. Y.,
4 manuals; St. George's Ch.,
N. Y., 4; St. Paul's M. E. Ch.,
N. Y., 4; Fifth Avenue Pres.
Ch., N. Y., 3; Brooklyn Tab.
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 2; and Pitts-
burgh R.C. Cathedral, 4.**FREEBORN G. SMITH,**

— SOLE MANUFACTURER OF —

Bradbury Piano-Fortes,

MANUFACTORY CORNER WILLOUGHBY AND RAYMOND STREETS, BROOKLYN.



— THE OLD RELIABLE —

"BRADBURY" PIANO,

Warerooms and Principal Office:

No. 95 FIFTH AVENUE, cor. 17th Street, NEW YORK.

BROOKLYN—338 Fulton Street.

BROOKLYN—684 and 686 Fulton Street.

BROOKLYN—95 Broadway, E. D.

BROOKLYN—794 Broadway, E. D.

JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave

PHILADELPHIA—1080 Arch Street.

SARATOGA SPRINGS—484 Broadway.

CASE FACTORY—LEOMINSTER, MASS.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame D^e GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

CRANE & CHAPUIS,

13 University Place, New York.

PIANO FELT MANUFACTURERS.

C. KURTZMAN, — MANUFACTURER OF —
Grand, Square and Upright

PIANOFORTES.

106, 108 and 110 Broadway, Buffalo, N. Y.

S. G. Chickering & Co.

MANUFACTURERS OF THE

S. G. CHICKERING
Upright Pianos.

SEND FOR CATALOGUE.

Warerooms, No. 158 Tremont Street
Factory, No. 134 Hampden Street,
BOSTON, MASS.

SMITH
AMERICAN
ORGANS

— AND —

PIANOS

ARE THE BEST.

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE

SMITH AMERICAN ORGAN CO.,

BOSTON, MASS.

KRANICH
& BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 232 to 245 E. 23d St., New York.

ESTABLISHED 1847.

SAMUEL PIERCE,
READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of turning the Highest Class VOICED WORK, both Flue and Reed, and ARTISTIC DECORATION OF FRONT PIPES.
is also prepared to furnish the best quality of Organ Keys, Action, Wires, Knobs, &c.

C. N. STIMPSON,

MANUFACTURER OF

Carved Piano Legs,

LYRES and TRUSSES for Upright Pianos.

A large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

BEHR BROS. & CO.

NEW PATENT

Harmonic Upright

AWARDED THE HIGHEST GOLD MEDAL AT THE
NEW ORLEANS EXPOSITION.



TEXT OF JUDGES' REPORT: "The QUALITY of TONE, which is REMARKABLY fine, by its POWER and BRILLIANCY the SINGING qualities of the instrument, the TOUCH even throughout, the CONSTRUCTION, EXCELLENCE of DESIGN, and PERFECTION of WORKMANSHIP."

WAREHOUSES, 15 EAST 14TH STREET.

Factory, 292, 294, 296 and 298 Eleventh Ave.
Cor. 29th Street, New York.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREHOUSES:

112 Fifth Avenue New York.

204 & 206 W. Baltimore St., Baltimore.



THE CELEBRATED

WEAVER

Parlor and Chapel Organs.

Agents wanted in every State and Territory. First-class instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the

WEAVER ORGAN AND PIANO CO.

FACTORY: YORK PA.

ADVERTISERS

Can learn the exact cost of any proposed line of Advertising in American Papers by addressing Geo. P. Rowell & Co.'s

Newspaper Advertising Bureau,
10 Spruce St., New York.
Send 10 cts. for 176 Page Pamphlet.

F. CONNOR,

PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

PIANOFORTE MANUFACTORY

— OF —

GEBRÜDER KNAKE,

MÜNSTER IN WESTFALIA, GERMANY.

Factory one of the Oldest Established in Germany.

INSTRUMENTS FOR EXPORT A SPECIALTY.



PACKARD ORGAN.

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO
FORT WAYNE ORGAN CO., Fort Wayne, Ind.

WE INVITE DEALERS VISITING THIS CITY TO CALL AND SEE A
FULL LINE OF STYLES AT OUR

NEW YORK OFFICE, with C. H. DITSON & CO., 867 Broadway.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854 —

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.

GEO. STECK & CO. GRAND, SQUARE AND UPRIGHT PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.

THE SMALLEST UPRIGHT
PIANO MADE.

Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

AUGUST SAUER,

SOLE MANUFACTURER OF THE

C. D. PEASE

Patent German Silver Action-Rails,

99 FRANKLIN STREET, NEW YORK.

The best rail ever used in Piano Actions. No piano
complete without it; far superior to the old wood and
brass shell rail. A most complete and elegant im-
provement in pianos.

WEGMAN & HENNING,

Piano Manufacturers.

UPRIGHT PIANOS A SPECIALTY.

AGENTS WANTED.

ITHACA, N. Y.



STULTZ & BAUER, — MANUFACTURERS OF — Upright and Square PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.

— DO NOT BUY UNTIL SEEING THE —

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

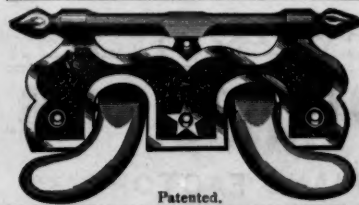
1129 CHESTNUT ST., PHILADELPHIA.



THE TABER ORGAN CO.

FACTORY,

Worcester, Mass.



Patented.

R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet, &c.
Nickel-Plating, Bronzing and Japanning, Fine Gray and
Malleable Iron Castings. All kinds of Piano Bolts
constantly on hand.

STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequaled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREHOUSES: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

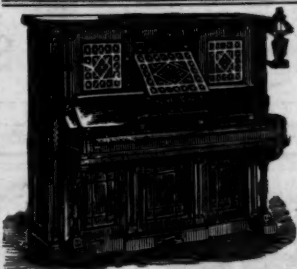


THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REP-
RESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists
and salesmen, are our Patent Action, Patent Metal Action Rail
and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme.
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki,
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of
San Francisco, and many others.

105 EAST 14th STREET, NEW YORK.

OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

T. F. KRAEMER & CO., 103 East Fourteenth St.,
NEW YORK,

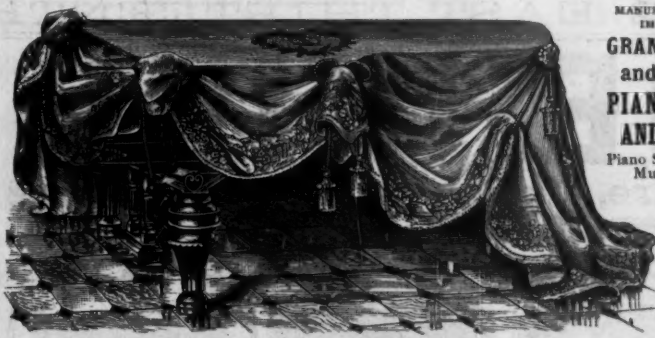
MANUFACTURERS AND
IMPORTERS OF

GRAND, SQUARE
and UPRIGHT
PIANO COVERS
AND SCARFS

Piano Stools,
Music Racks,
Artists' Busto
&c., &c.

Goods sent
on Selection
to the Trade.
Lowest Prices.

Ottoman
Piano-Stool
a great
Specialty.



FLAGS AND BANNERS FOR MUSICAL SOCIETIES.

P. O. Box 399. Next to Steinway Hall. Send for Illustrated Catalogue.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN. STEINWAY HALL.

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

MASON & HAMLIN

ORGANS.

These Organs have received Highest Awards at all Great World's Exhibitions for nineteen years.

"Matchless, unrivaled."—FRANZ LISZT.

"Musicians generally regard them as unequaled."—THEO. THOMAS.

Send for latest Catalogue, 46 pp., 4to, containing 100 styles, from \$22.00 to \$900.00.

PIANOS.

The Improved Method of Stringing, introduced and perfected by MASON & HAMLIN, is conceded by competent judges to constitute a radical advance in Pianoforte construction, securing thereby remarkable refinement and musical purity of tone.

These Pianos do not require one-quarter as much tuning as Pianos generally. Descriptive Catalogue by mail.

ORGAN & PIANO CO

154 Tremont St., Boston; 46 E. 14th St. (Union Sq.), New York;
149 Wabash Ave., Chicago.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright and Square Pianos.

NO. 5 APPLETON STREET, BOSTON, MASS.

ALFRED DOLCE,

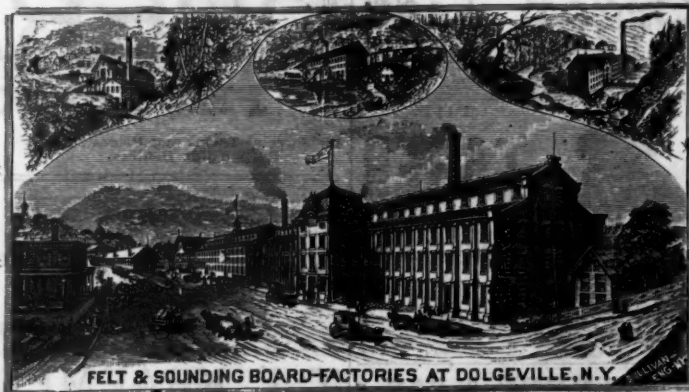


Philadelphia, 1876.



Vienna, 1873.

FELT AND SOUNDING-BOARD WORKS:
DOLGEVILLE, N. Y.



FELT & SOUNDING BOARD FACTORIES AT DOLGEVILLE, N.Y.



Paris, 1878.

SAW MILLS:
DOLGEVILLE, OTTER LAKE, PORT
LEYDEN, LEIPZIG, N. Y.

PIANO & ORGAN

MATERIALS,

122 EAST THIRTEENTH STREET, NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

BEHNING & SON.

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

1789. BACON PIANOS. 1886.

FRANCIS BACON'S PIANO FACTORY,

Nos. 19 and 21 West 22d Street, near Fifth Ave., New York.

JAMES M. STARR & CO.

— SUCCESSORS TO —

Chase Piano Co.

RICHMOND, INDIANA.

